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GAIETY THEATRE, HASTINGS, May 11 (4), Sept. 12.
PLEASURE GARDENS, FOLKESTONE, April 18, May 16, 30 (3), June 13.
PALACE THEATRE, RAMSGATE, May 2, 16.
PALACE THEATRE, MAIDSTONE, (Maidstone, twice nightly.) March 28, April 25.
London Representative for W. W. Kelly and Opera House, Blackpool.
Apply, 52, Shaftesbury-avenue, W. 1. Regent 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Musical Attractions, June 13, July 4, 11, Aug. 8, Sept. 12, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

PAVILION THEATRE, WEYMOUTH.
WANTED,
FIRST-CLASS ATTRACTIONS.
FIRST-CLASS ATTRACTIONS.
FIRST-CLASS ATTRACTIONS.
MARCH 28 (EASTER WEEK)
MARCH 28 (EASTER WEEK)
MARCH 28 (EASTER WEEK)
(through obliging Edwin Heys),
APRIL 4.
APRIL 4.
APRIL 4.
WIRE FULLEST PARTICULARS, ERNEST WHEELER, WEYMOUTH.

PALACE THEATRE, BATTERSEA.
WANTED, Monday next, March 14. Also April 18. Vacant.
Revue or Drama.
Revue preferred.
Not less than 20 people.
700 sheets for walls.
100 double-crown throwaways.
FREDERICK BAUGH,
Wires, "Stageyness, London."
'Phone, Battersea 1652.

VICTORY THEATRE, RIPLEY, DERBYSHIRE.
WANTED, First-class Show for the three nights,
March 17, 18, 19.
March 17, 18, 19.
Four shows, good business guaranteed.
Wire, REID, Manager.

PRINCESS PAVILION, FALMOUTH.
WANTED, for July, August, and September, with few exceptions, first-class Attractions, 3 nights preferred; once nightly. Particulars and terms, percentage, to MANAGER, St. George's Hall, Falmouth.

NEW HALL, BARGOED.
WANTED, First-class Attractions for April 4 and 25,
May 9 and 23 next.
Share or certainty.
Reply to
A. WITHERS,
51 and 52, Chancery-lane, London.

DEVONSHIRE PARK THEATRE, EASTBOURNE.
WANTED, Special Attraction, March 21, 3 nights, 2 mats.
Vacant through transfer.
H. W. ROWLAND, 52, Shaftesbury-avenue, W. 1.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

"SCANDAL."
WANTED,
Only vacant dates this year,
May 9, Aug. 15 (3 nights, North), Sept. 19 (3 nights), Oct. 17, 24, 31, Dec. 26.
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

"DADDALUMS."
WANTED, Theatres, March 28, onwards, with exceptions.
ANDREW MELVILLE, Wyndham's Theatre, W.C.

WANTED, good Theatres for season of West-End plays. SECRETARY, A.T.M., 178, Shaftesbury-avenue, W.C. 2.

"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
WANTED,
April 4
April 4
To follow P.O.W's. T., Birmingham.
Only Vacancy till Autumn.
NOW BOOKING 1922,
WILLIAM MACLAREN,
Theatre Royal, Stockport.

WANTED, May 23, Aug. 1, 8, Oct. 3, 10, and 1922.
No. 1 Company.
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
This, King's T., Manchester.
Next, County T., Bedford.
W. W. ELLIS,
44, Carlton-hill, London, N.W. 8.

"TWO LITTLE DRUMMER BOYS."
By Walter Howard.
WANTED, April 4, follow Pontefract, 11th, to precede H.M., Carlisle, May 9, onward; strong cast; splendid production; one, two, or three plays. S. RENNEF, Palace, Newcastle. Next, T.R., Coatbridge.

THEATRES WANTED.

This is to
Arrest All Managers'
Attention to the fact that
"SWANEE"
was an Instantaneous Success on Monday Night at the Hippodrome, Gateshead.
Acknowledged by Press and Public to be the Greatest Laughing and Vocal Success ever seen in the district.
Vide Press.—"Never before has such one continual yell of merriment been heard in the building."
Now Live Managers, secure this great attraction, for it will out-rival the popularity even of the song which to-day is the rage of the country.
Cast includes:—
Reg. Sackville West,
London's Star Light Comedian,
Supported by a Powerful Company, including
The Sisters Lilian, Those Harmonising Vocalists,
The Brothers Johnson, The Live Comedians,
Louis Shand, Baritone,
Billie Stern, Quaint Comedian,
Miss Betty Hale, late Fred Karno's Co.,
Mlle. Elysees, Premier Dancer,
Full Beauty Chorus, Glorious Scenery,
Beautiful Dresses.
WANTED, Monday next, also March 21, 28, April 4, 25.
Wire for
"SWANEE,"
"SWANEE,"
WILLIAMS, Hippodrome, Gateshead.

EASTER WEEK, March 28.
Vacant.
MARIE LOHR'S No. 1 Company,
"THE VOICE FROM THE MINARET."
"THE VOICE FROM THE MINARET."
"THE VOICE FROM THE MINARET."
"THE VOICE FROM THE MINARET."
Unexpectedly Vacant through Error in Booking.
WANTED, March 28.
Apply, E. TAYLOR PLATT,
7, John-street, Adelphi, W.C. 2.

"THE VERY IDEA."
De Courville production, with Easten Pickering.
WANTED, April 18, 25, May 16, Aug. 1, HALDANE CRICHTON, 4, Park-place, St. James's, S.W.

MRS. KIMBERLEY and FRANK LISTON'S CO.,
"TATTERS."
"TATTERS."
"TATTERS."
"TATTERS."
"TATTERS."
WANTED, March 14, North or Midlands.
Wire, "Drama, Brighton."
Letters, Grand Theatre, Brighton.

MR. EVAN JONES presents the celebrated JOHN RIDDING OPERA COMPANY.
WANTED, March 28, Midlands.
March 28, Midlands.
Wire or write, PERCY B. MARTIN, Hippodrome, Cannock.

The Great Farcical Comedy,
"THE WRONG MR. WRIGHT."
By Geo. H. Broadhurst.
As played at the Strand Theatre for over 1,000 nights.
"THE WRONG MR. WRIGHT."
WANTED, April 4 and 11.
"THE WRONG MR. WRIGHT."
Must be a Big Stage
To follow Deal and precede Plymouth.
Everything Carried.
"THE WRONG MR. WRIGHT."
Address,
HAROLD PERRY,
Head Office: 1, Grove-road, Willesden-green, London,
or
Telephone, 4895 Brighton.

HORACE HODGES, in
"GRUMPY."
"GRUMPY."
WANTED, March 28. Easter Week.
March 28. Easter Week.
March 28. Easter Week.
April 11. 12. 13 (3).
WALTER D. NICOLL,
This, T.R., Guildford.
Next, Pier T., Eastbourne.

WANTED, Managers and Agents resident in London and Suburbs, to take the first opportunity they will have had to see the super comedy revue, "The Military Girl," at the Grand Theatre, Gravesend, this week.
4 Scenes. 20 Artists seen and heard. Own Conductress. Everything carried. Shares preferred.
Vacant March 28 (follow Ilkeston), April 25, onward, with exceptions.
For particulars, write,
H. WEST.

"FAIR AND WARMER."
WANTED, March 28.
(Unexpectedly Vacant through transferring.)
Wire or 'phone, W. FOSTER HORSFIELD, Suite 21 and 22,
26, Charing Cross-road, W.C. 2.
'Phone: Gerrard 7167.

WIRE FOR EASTER.
WANTED, Theatre for Strongest Attraction Touring.
"THE YELLOW TICKET."
Fol. Plymouth; pre. Mansfield.
VIOLET LUDDINGTON, Grand, Nelson.

"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
WANTED,
May 9 (M. or S.),
August 1,
Sept. 19,
Nov. 14 (?) (Scotland), on.
"BETTY."
"BETTY."
"BETTY."
"BETTY."
Wanted,
May 2, 3, 4 (M.), 9, and 15,
Sept. 5,
Nov. 7, 21, on (North).
RALLAND,
16, Broad-court, Bow-street, W.C. 2.
'Phone, Gerrard 1280.

JACK ARNOLD'S
Record and Successful Pantomime,
"ALADDIN."
WANTED, March 21, to complete tour.
Wire, Victoria L. & E.

THEATRES WANTED.

MR. CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, First-class Theatres,
May 16, 23, July 18, Aug. 8,
Sept. 5, 12, 25.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

MR. BRANDON-THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, First-class Theatres,
July 11 and 25.
Aug. 22, Sept. 5, 12, 19, 26.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

An undisputed Box Office Attraction!
FRANK MABAN
and
ERNEST MONTEFIORE
present the brilliant play,
"SAILOR LAD."
Brimful of screaming comedy.
Bob Morris as Jerry,
Molly Wells as Mrs. Tuttleby,
Dorrie Clare as Lillian Tressiger.
The "Sailor Lad" Sextette of charming Lady Dancers.
The "Sailor Lad" Sextette of Breezy Singing Middies.

WANTED, Easter Week, for this ideal Holiday Attraction!
This week, Palace Pier Theatre, Brighton.
March 14, Hippodrome, Dover,
Can play once or twice nightly.

WANTED, No. 1 Theatres and Music Halls only, for
"BUZZ-BUZZ."
The Successful Vaudeville Theatre Musical Production.
(Harold Montague and Danson's Co.)
April 4 and 11 (North or Midlands).

"THE GIRL FROM CIRO'S."
The entire Garrick Theatre Production Carried.
April 18.

"THE PICCADILLY PURITAN."
Lechmere Worrall's Successful New Comedy. Entire London Production Carried. West-End Cast, including Henry C. Hewitt and Marie Ault.
Owing to enormous success at Brighton, rebooked for return visit 5 weeks later. March 21 (North or Scotland), April 11, 18, 25, May 2 and 16.
W. FOSTER HORSFIELD,
Suite 21 and 22,
26, Charing Cross-road, W.C. 2.
Telephone: Gerrard 7167.

J. C. CARLYLE'S CO., in
Mrs. Kimberley's latest play,
"AT THE HOUR OF MIDNIGHT."
WANTED Known.
Vacant Easter.
Vacant Easter.
Production, March 14,
Elephant and Castle Theatre.
Apply, J. C. CARLYLE,
Grand Theatre, Brighton.

Unexpectedly
WANTED, MONDAY NEXT, MONDAY NEXT, MONDAY NEXT,
through obliging B. Kennedy, Esq., West Bromwich.
Mrs. Fred Ward and Arthur Richards'
"MERRY NIGHTS" REVUE.
"MERRY NIGHTS" REVUE.
Including BILLIE WALON, TOM HULME, SELINA SWIFT, The NONDESCRIPT, ELECTRIC FOUR, and THREE WALONS, &c., &c.
A REAL LIVE SHOW WITH REAL LIVE PEOPLE.
Enormous hit this week at the Tivoli, Manchester.
WIRE, WIRE, WIRE, WIRE, RICHARDS, Tivoli, Manchester.

WANTED, Good Theatres, for large and small attractions. Revues, and Big Var. Coms., THE LONDON AND PROVINCIAL AGENCY, 36, Shaftesbury-avenue, London. 'Phone, Gerrard 4117.
N.B.—Proprietors and Managers, avoid trouble and difficulties, write, wire, or 'phone us, we conduct our business in a fair and business-like manner, can always supply the goods, and always see to your interests whatever it may cost us.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.
First Three Lines 1s. 6d
Per Line After 9d
Displayed Lines, each 1s

WANTED, for first-class touring concert party, for 6 months, Soprano or Contralto-Violiniste. Full particulars, lowest nett terms, to PERCY HOLMSHAW, Alexandra Theatre, Dovercourt, Essex.

WANTED, rehearse immediately, open Monday, Robust, Heavy Man, also experienced Character Man; everything found. Apply, DALES, Peacock Hotel, Maiden-lane, between 1 and 2 to-day (Wednesday).

WANTED, for vaudeville act, SMART LIGHT COMEDIAN, to sing, dance, and patter (pianist preferred), to join lady; must be refined and clever. Good chance for young comedian in vaudeville act, by well-known author. Write, with photo and particulars (no callers in first instance), to DAYE, 19, Gt. Russell-street, W.C.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, Male Chorus,
Baritones, Tenors, Basses, Altos, for Chorus Quartette work.
Call, Thursday, 11 o'clock,
DENIS LYNDON,
Suite 21-22, 26, Charing Cross-road, W.C.

ARTISTS' WANTS.
First Three Lines 1s
Per Line After 6d
Displayed Lines, each 9d

WANTED, Revue or otherwise, by RONEVAS (2 ladies, 2 gents.), Voc. Dancers, Parts, Spec. Chorus. Wire, 83 Sneinton-hill, Nottingham.

WANTED, Engt. for revue, &c., by The "MACE'S." Char. Comedian, good feeder, Lady Soub., dainty parts; both young; good singing and speaking voices; reliable, competent. Offers, 4, Henrietta-st., Batley.

WANTED Known, at liberty for Circus or Revue, Knockabout Agoneto, Char. and Animal parts; Stilt Walker; just con. Brixton Theatre Panto. Offers, BOB ANDERSON, 49, Liberty-street, Brixton, S.W. 9.

ARTISTS' WANTS.

WANTED Known, 2 real performers, vacant for Revue, Syd. Koe, versatile comedian (without vulgarity), any quaint comedy part, and Irene Loraine, the dainty dancing soubrette that can sing. Wanted, Monday. Wire, one or both, CITY VARIETIES, Leeds.

MUSIC HALL ARTISTS WANTED
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

18th Year.
WANTED, Artists, to send Date List and Terms (Wire or Write).

EARLY DATES. All Managers get our
EARLY DATES. Lists.
EARLY DATES. March 14, 21, 28, onwards.
WILL DALTON,
57, Parsonage-rd., Withington, Manchester.
'Phone, 193 Didsbury.
Wires, "Granbeste, Manchester."
Give me a chance, and *keep posted with fresh dates.*
REPRESENTATIVES WANTED, GENERALLY OF PROVED BUSINESS ABILITY.

PALACE, SUNDERLAND.
WANTED, Big Comedy Acts, Sensational Specialities, first-class Juvenile Troupes, &c., for the following dates:—March 21, April 4, onward. Address, MANAGER, Palace, Sunderland.

WANTED, a Strong Comedy Act, for March 21, Tonypandy, if new there. Lowest, with full pars., to LINGASINGH, St. George's Hall, Langham-place, London, W. 1.

WANTED, to open Thursday, tour, Town Hall, Holyhead, good Double Singing and Dancing Turn, doing singles and other turns; quote lowest, no offers. Wire, HAYTER, 8, Roberts-street, Holyhead.

MUSIC HALL ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, Monday next,
March 14 and 21.
March 14 and 21.
March 14 and 21.
March 14 and 21.
March 14 and 21.
March 14 and 21.

BILLY CHURCHILL.
BILLY CHURCHILL.
BILLY CHURCHILL.
BILLY CHURCHILL.
BILLY CHURCHILL.
BILLY CHURCHILL.

One of the Best and Original Comedians and Storytellers.

BILLY CHURCHILL.
BILLY CHURCHILL.
BILLY CHURCHILL.
BILLY CHURCHILL.
BILLY CHURCHILL.
BILLY CHURCHILL.

"Looking for a House."
A Scream.

Wire, 2, Commercial-avenue, Beeston, Notts.

RICH TAYLOR.
RICH TAYLOR.

The Comedy Whistling Ventriloquist.

WANTED, Monday next,
March 14.
Also March 21 and 28.

Wires to Low Moor, Clitheroe.

WANTED, Monday next, and March 21, HARRY CARLTON, "P.C. and the Kid." HARRY CARLTON, "P.C. and the Kid." An exceptional Ventriloquial Act. Wire, Emp., Moorthorpe, Yorks.

WANTED, Monday next, by CROMER, Ventriloquist par excellence, Tivoli, New Brighton.

WANTED Known, CHARLES WATERFIELD, Refined Comedian, vacant Christmas. Next, Royal Hall, Herefordshire.

WANTED, March 14, 21, by WILFRED CLOWES and his Concertina. Wire, 31, Parkfield-st., Rusholme, Manchester.

WANTED Known TONY WALSH, Clever Comedy Juggler, Vac. March 28, on. 42, Castlehill, Stirling.

WANTED, March 14, CARELO, Evening Dress Comedy, Hand, and Foot Juggler; Saxophone and Violin Duties Market Theatre, Aylesbury.

WANTED, March 14, 21, April 4, to follow Ely, GEORGE LESLIE, Comedian, Whistler, and Dancer. Wire or write, 24, Glenthorne-street, Bolton, Lancs.

WANTED, Monday next, by LOUIE and GLADYS LASKY, Two Dainty Ladies, in a Vocal, Harmony, and Dancing Act. Wire, 79, High-street, Aston, Birmingham.

WANTED, Monday next, by SISTERS WESTON, Comedy Cyclists; also April 25. Wire, Grand, Oldhill, Staffs.

WANTED, Monday, by ROSELLE and CLIFFORD, Singing Novelty Act. Fix in one. This, Pavilion, Forfar. House address, 95, Queen-st.

WANTED, Monday next, also March 21, LINTON and VINCE, Premier Concertina Speciality. Wire, Linton, Hippo., Nuneaton.

WANTED, Monday next, by GRANBY and GRANT. Loud laughs and silent dance. Wire, Empire, Mansfield.

WANTED, Monday next, also 21st and 28th, The ROBINSONS, the renowned Harmony and Piano Duo. Refer H. Hough, Esq., re success on return visit to Emp., Mansfield, last week. This, same firm, Picturedrome, Newark, where wire.

WANTED, Monday next, on, by CLIFFE and CLIFFE, the New Style Comedy Duo. Wire, 15, Bitton-street, Teignmouth, Devon.

WANTED, The ROYAL "VIONA" QUARTETTE. Banjoists, March 28, April 4, and 11, 25, on, North. Wire, Hippo., Gloucester. Next, Hippo., Rochdale.

WANTED Known, that the 8 JUVENILE BELLES 8, in Singing, Dancing, and Cutlass Drill are Vacant
MONDAY NEXT, MARCH 14.
Salary or percentage. We will provide a Full Bill or take over a reasonable company. Wire, SEALY, Palace Theatre, Sevenoaks.

CIRCUS ARTISTS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Assistant Circus Advance Agent, knowledge Britain; combine posting, care horse, van. State wages, experience, age, FRED LEWIS, 14, Parliament-street, Waterford.

CIRCUS ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED Known, ROLLO, on the High Rope, with Firework Sensation; an ideal circus attraction. Perm. add., 98, Peel-street, Rochdale.

MUSICIANS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, first-class Conductor (Violinist); must have extensive, up-to-date library; continuous cinema; open immediately. Also Smart Orchestral Pianist wanted. Terms, refs., first letter (no callers), SAM DUCKWORTH, Silver Cinema, Shepherd's Bush, W.

WANTED, smart Pianist-Conductor, for small orchestra, with library, for picture theatre; 6nights and 2 matinées; start Monday, March 21. Apply, with full particulars and lowest terms, SIMPKIN, Theatre Royal, Winchester.

WANTED, a very fine Repetiteur, for a London hotel; £7 weekly. Write to Box 234, "The Era."

WANTED, at Chatham Empire, to open at once, a good Leader, thoroughly used to variety business; A.M.U. terms. Apply, direct, to MANAGER, Chatham Empire, giving full references and experience. Also First Cornet, to open Monday, March 14, apply as above.

WANTED, for Orchestra (seaside), 12 weeks, commencing June, Leader and 'Celliste (ladies), 3½ hours daily. Apply, letters only, stating terms, &c., M.D., 74, Ellerby-st., Bishop's Park, London, S.W.

WANTED, Leader (good library) and 2nd Violin, Pianiste, Clarinet, evenings only; London; open March 20. State lowest terms, JEFFREYS, 106, Charing Cross-rd., W.C. 2.

WANTED, good Violinist-Leader, for cafe; 5 hours daily (no Sundays); comfortable engagement; open immediately. Wire terms, SAVOY PICTURES, Grimsby.

WANTED, Leader-Violinist, to Deputise every Friday evening. Apply, Box 260, "The Era."

WANTED, first-class Leader-Violinist, strong tone essential, for cinema, London, N.; able to play light solos. Apply for audition, MUS. DIR., 30, Woodstock-avenue, Golders Green. 'Phone, Finchley, 1782.

WANTED, first-class, brilliant Leader-Violinist, March 21; Super-Cinema, Reading; salary £8; no Sundays; under piano direction. Apply, MUS. DIR., 13, Denmark-road, Reading.

WANTED, Reliable Lady Leader, for high-class café band; seaside. Particulars of previous engagements to Box 236, "The Era."

WANTED, Violin-Leader; thoroughly experienced in quick first-class Variety. Apply, with references, to E. WINTER, Manager, Empire, South Shields.

WANTED, first-class Leader, evenings, continuous pictures; daily matinée; no Sundays; open Easter. MRS. CALVERT ROUTLEDGE, Coliseum, Barrow-in-Furness.

WANTED, good Violiniste-Leader; café quartette; must be experienced and reliable; seaside, South. Refs. to Box 235, "The Era."

WANTED, Leader for Morecambe Tower, for fortnight at Easter, Whit Week, and Season; must be accustomed to first-class varieties. Apply, with full particulars, to A. M. BROWN, Poste Restante, G.P.O., Falkirk.

WANTED immediately, First Violin-Leader; audition after 3 MILE END CINEMA, 44, Mile End-road, E. 1.

WANTED, for Fulham Grand Theatre Cinema, Lady Violinist; must be able to lead when required; permanent. MUSICAL DIR., Fulham Grand Theatre, S.W.

WANTED, brilliant Lady Violinist, with good café experience. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, Violiniste, Lady Repet., for Touring Engt.; start at once. State terms, experience, Box 250, "The Era."

WANTED, exp. Violinist; capable of Lead; permanency; 18 hours weekly; commence immediately. Salary £4. Wire, MUS. DIR., Salters Hall, Droitwich.

WANTED, Violinist for Trio; matinées and evenings; no Sundays. No reply given unless terms are stated. MANAGER, Headgate Electric Theatre, Colchester.

WANTED, reliable Violinist for Trio; good reader; lady or gent.; pictures; 6 nights weekly; hours, 6 until 10. Terms and references to "'CELLIST," 39, Robinhood-road, Brentwood, Essex.

WANTED, Violinist. Call between 11 and 1, with instrument. KILBURN PALACE, Belsize-road, Kilburn.

WANTED, gentleman Violinist; must have really fine tone and technique; for seaside season. Apply, MADAME MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, Solo Cornet (first-class) for established Musical Act.

State particulars of experience, recent references, and salary required to M. C. BROOKS, 153, Knutsford-road, Warrington.

WANTED, first-class Cornet, for cinema (evenings only); must be good transposer. Write, Box 231, "The Era."

WANTED, Cornet, Trumpet preferred; evenings only. Call between 12 and 1. KILBURN PALACE, Belsize-road, Kilburn.

WANTED, Clarinet, sharp pitch, evenings. 71, Oldhill-st., Clapton.

WANTED Known, Music on Hire for Cinemas, &c. Apply, W. S. CUDDEFORD, 77, Kelmscott-road, Clapham Junction, S.W.

PIENA — **FOR**

HATE and LOVE, by **Samehtini.**
F.O., incl. P.C., Harm., etc., 6/-
Salon, incl. P.C., Harm., etc., 4/6
S.O., 3/6; P.C., 1/6; Harm., 1/-; E.V. 9d.; E.P., 6d.

L'ILE DES F. FEES, Fantasy Ballet by **Popy.**
F.O., 4/6; S.O., 3/-; P.C., 1/-; E.V., 9d.; E.P., 6d.

PYRRHUS, Overture by **Daras.**
F.O., 2/6; S.O., 1/9; P.C., 8d.; E.P., 4d.

The following for Salon Orchestra, including P.C., Harm., two 1st Violins, Obligato, 'Celio, Bass, Flute, Clarinet, Oboe, Cornet, Trombone, and Drums. Price, 2/- Complete. Extras—P.C., 8d.; E.P., 4d.

PRELUDE, by **Rachmaninoff**
GONDOLIERA, by **Meyer Helmund**
VATERCHEN MUTTERCHEN, by **Daras**
PASTORALE, by **Bizet**

Catalogue and Subscription List Free on Application.

CINEMA 55, HIGH ST., NEW OXFORD ST., W.C.2. MUSIC
'Phone: Gerrard 7236.

MUSICIANS WANTED.

WANTED, Lady Bass Player, at Easter, for long seaside summer engagement. Lady Flautiste and Clarionet from Whitsun onwards. Apply, Box 244, "The Era."

WANTED, LADY DOUBLE BASS FOR CONCERT WORK, MAY 2 TO OCT. 4. WHITTAKER, ASHTON PAVILION, ST. ANNES-ON-SEA.

WANTED, at once, a First-class Bass for a leading Cinema; 5 hours daily; no Sunday playing. References and terms to CAMILLE J. BOGAERT, M.D., Hippodrome, Stoke-on-Trent.

PALACE THEATRE OF VARIETIES, LUTON.
WANTED, Double Bass, open March 21; 'Cello, open immediately; twice-nightly Pic. and Var.; one matinée; A.M.U. terms. Refs. to MUSICAL DIRECTOR.

WANTED, first-class Double Bass and Rept. Violin, able to lead when required; both must be well up in Tavan, &c.; send terms and refs. in first letter; 42 hours daily; Cinema, West of England; no Sunday. Box 242. "The Era."

WANTED, Trombone for Morecambe Tower, for fortnight at Easter, Whit Week, and Season; must be accustomed to first-class varieties. Apply, with full particulars, to A. M. BROWN, Poste Restante, G.P.O., Falkirk.

WANTED, for Tenting, Trombone, Euphonium, and Tenor Horn; terms £3 10s. per week. Apply, D. TAYLOR, 33, Shrubbery-avenue, Worcester.

WANTED, at First-class Variety Halls, Sheffield Empire, Trombone.
Swansea Empire, Oboe.
Newport Empire (Mon), Clarinet.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned halls.

WANTED, experienced 'Celliste, also Pianiste, both capable of solos, for small Orchestra (ladies). South Coast, commencing early in May; Tavan, Alder, Mouton, &s.; lady flautist also write in. Box 215, "The Era."

WANTED, Lady 'Celliste for Trio; 3½ hours daily. Reply, stating terms, &c., to HOWARD, Café Royal, St. Anne's-on-Sea, Lancs.

WANTED, A FIRST-CLASS SOLO 'CELLIST, for cinema; 3½ hours nightly, with interval; must be accustomed to high-grade programmes and chamber music; salary £4 10s. Write, GEORGE L. ZALVA, The Scala, Heaton, Newcastle-on-Tyne.

WANTED, immediately, First-class Orchestral 'Cellist, for Trio; must be thoroughly conversant with Tavan, Alder, Mouton, &c., standard overtures; 5 hours daily; no Sunday work. State salary required, send references. ROYAL CINEMA DE LUXE, Ashford, Kent.

WANTED, good 'Cellist; must be first-class sight reader. For audition, apply, Wednesday morning, 11 a.m., to H. STEVENS, M.D., Victoria Cinema, New North-rd., Islington.

WANTED, immediately, good 'Cellist and Violinist (Leader) for Picture House; 6 nights weekly, no matinées; good wages for capable musicians.

Apply, with full particulars, to M.D., King's Theatre, Hawick, Scotland.

WANTED, 'Cello, for Morecambe Tower, for fortnight at Easter, Whit Week, and Season; must be accustomed to first-class varieties. Apply, with full particulars, to A. M. BROWN, Poste Restante, G.P.O., Falkirk.

WANTED, 'Cellist, lady or gent. (English) to practise with Violinist and Pianist (evenings only), with view to early engagements; only really good amateurs. Full particulars to Box 238, "The Era."

WANTED, good 'Cellist, for 6 days, beginning Monday, March 14. State terms, including railway fare, M. D., 160, Sandgate-road, Folkestone.

WANTED, an experienced and reliable 'Cellist, for high-class London cinema; 4½ hours daily, 6 days; £5. Full particulars, with refs., to Box 254, "The Era."

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WANTED, first-class 'Cellist, open at once; pictures only; two matinées, six evenings now; season 12 weeks; matinées daily; essential good solo player, and used to Tavan and standard works. Lowest terms, photo, and refs. to MANAGER.

WANTED, 'Cellist, for trio; pictures; no mat. MANAGER, Tower, Goole, Yorks.

WANTED, Flautist, used to classical works; must be reliable; £4 5s., 6 nights; A.M.U.
Ref., &c., A. E. BARLOW, M.D., King's Hall, Oldham.

WANTED, for Depot Staff Band, experienced Flute and Oboe Players; single. Apply, BANDMASTER, Royal Fusiliers, Hounslow.

WANTED, Pianist-Organist (pipe), First Violins, Tymps., with effects. Horn, experienced in orchestra. Audition 11 a.m. Friday, PALMADIUM, Palmers Green, N.

WANTED, Organist (reed organ); able to act as Relief Orchestral Pianist once weekly. Apply after 3 o'clock, Picture House, 165, Oxford-street, W. 1.

WANTED, Organist, Conductor, Organist (2 manuals), Violinists, Leader, and Conductor (North); good wages to good, up-to-date musicians. Apply, MOORE, "Albion," North Shields.

WANTED, at once, Organist (reed), evenings only. Apply, MUSICAL DIRECTOR, Ionic Cinema, Golders Green, N., Thursday morning, between 11.30 and 1 o'clock.

MUSICIANS WANTED.

WANTED, experienced Picture Pianist, for small country cinema in Surrey. Terms and refs., Box 233, "The Era."

WANTED, Pianist and 'Cellist, to join violinist, London, view engagement. Box 207, "The Era."

WANTED, Pianist, for Picture Hall in South Wales; excellent position for really capable and experienced man. Apply, with full particulars, and stating salary, to WILL STONE, New Hippodrome, Tonypandy.

WANTED, Orchestral Pianist, for Euston Picture Palace, London.

WANTED, for the Provincial Cinematograph Theatres, Ltd., a fully experienced Orchestral Pianist (gent.); must be a first-rate performer, also well conversant with the classics, and used to high-class Cinema work; to open about Eastertide; permanency and good salary; (band of 8). Apply, stating age, experience, and refs., to CONDUCTOR, Court Kinema, Darlington.

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WANTED, first-rate Tympanist, with own drums and effects; 5½ hrs. daily; no Sunday work. Apply, FALKMAN, Musical Dir., Vaudeville, Reading.

WANTED, Trio (ladies), Violinsite, 'Celliste, and Pianiste, for West-End hotel; 2½ hours every evening and 2 hours Saturday afternoon; no Sundays; must be good Orchestral musicians. Apply, with full particulars and terms, to Box 255, "The Era."

WANTED, Family Quintette or Quartette for Grand Theatre, Walsall; Variety and Pictures; twice nightly. Terms and particulars, JOS. ANDREWS, General Manager, Walsall Theatres Co.

WANTED, immediately, Pianist, Violinist, and 'Cellist for S.W. district. Apply, with lowest terms, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, for Lowestoft Pier, Military Band, May 8 to Oct. 1, experienced Flute, Oboe, E flat Clarinet, Solo Clarinet, 1st Clarinet, 2nd Clarinet, 1st Horn, 2nd Horn, Euphonium, 1st Trombone, Bombardon, and String Bass, Bass Trombone, Side Drum effects, Bass Drum Cymbals; drum provided; conversant with military journals; ex-Service men preferred; week-days, 4 hours; Sundays, 1½ hours; rail fares paid. Refs., terms, MR. E. HOLLAND, Wyngate, Malvern.

WANTED, to open Monday next, Full Orchestra, for high-class cinema: London. Also first-class Orchestral Pianist. Fullest particulars and lowest terms to Box 261, "The Era."

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WANTED, Instrumentalists, all kinds, used to continuous pictures, pictures and variety, also dramatic and revue, are invited to send particulars and terms expected. Applicants are requested to state their particular line and when their services will be available. A.M.U. men not essential, but not objected to if they possess ability. Apply, by letter only, to WM. JOS. ANDREWS, General Manager, Walsall Theatres Co., Ltd.

WANTED, for Sir Robert Fossett's Circus (tenting), Cornets, Clarinets, Euphonium, E-flat Tenor Trombones, E-flat Bombardon, and Double Drums. State terms first letter, COOK, Tiffield, Towcester.

WANTED, for London Cinemas, Leaders, Pianists, Organists, Drummers, and Cornet, to open about March 21. Reply, stating terms and experience, to B. R. DOVER'S DIRECTION, 83, Katherine-rd., East Ham, E. 6.

WANTED, for Territorial Band, Clarinets, Cornets, French Horns, Trombones; ex-Army London Bandsmen preferred; age under 48. Box 191, "The Era."

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WANTED Known, ANDRE MENIST, Pianist-Conductor, desires engagement in or out of London; pictures fitted to perfection; first-class, up-to-date library; last engagement 4 years. Mus. Dir., Academy Picture House, Brighton. Highest references. All communications, 59, Englefield-rd., N. 1.

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WANTED, Engt. by Violinist; dance, cinema (Rep.), or any bus.; deputise. Apply, A. F. B., 20, Loraine-road, Holloway, N. 7.

WANTED, by Repetiteur (gent.) Engagement, evenings only; would deputise; Cinema experience. 11, Glazbury-road, Baron's Court. Telephone, Western 6329.

WANTED, by good experienced Repetiteur, Engagement, Cinema; experienced Tavan, &c. 7, Albert-terrace, St. Peter's-rd., Hammersmith, W. 6.

WANTED, Rep. or Second Violin Engagement, exp. A. HICKS, 17, Hornshay-st., Old Kent-rd., London, S.E. 15.

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WANTED, Engt. by good Rep., able to lead; references if required. R. MARSHALL, 176, Talfourd-road, Peckham.

WANTED Known, Violinist-Leader, with library, open to post of Musical Dir. in Cinema, on short notice. Apply, Box 237, "The Era."

WANTED, by brilliant Leader, with library, Picture Palace, S.E. district preferred. 267, Norwood-road, Herne Hill. Write for interview.

WANTED, Engt. by Violin-Leader, exper. all lines; big tone and reliable; last engt. 5 years; leader and deputy. con.; highest refs; if pictures, can supply library. E. R., 3, Glebe-st. (back), Stoke-on-Trent.

WANTED, Engt., by Good First-class Leader or Rep., any business; cinema experiences; large library; would deputise. VIOLINIST, 40, Burghley-road, N.W.5.

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WANTED, Permanent Engt., First or Second Violin; not leader; 7 years' refs. Terms, &c., to H. FOREMAN, 10, Ballantine-drive, Ayr, Scotland.

WANTED, by Lady Violiniste, Summer Engagement, 1st violin; experienced; Scarborough, Buxton, Scottish Orchestra, &c.; soloist. Box 218. "The Era."

WANTED, by Violiniste, thoroughly experienced, Sunday Deputising; free also any afternoon. VIOLINISTE, 8, Greet-rd., Baling-rd., Brentford.

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WANTED, by Violinist (A.M.U.) to deputise; exp. variety, dance, pictures; evenings, including Sundays. W. G., 3, Westbourne-road, Sydenham, S.E. 26.

WANTED, by Violinist (gent., young), exp., Engagement (seaside), season or longer, in orchestra, hotel, resaurant, pier, or dances. Write, VIOLINIST, 70a, Murray-road, Ealing, W. 5.

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WANTED, Engt., Violin or Viola; high-class Cinema preferred. 15, Ludwick-road, Clifton-hill, New Cross, S.E. 14.

WANTED, by good Violinist, cinema engagement; South or West preferred; experienced; splendid reference. Apply, 37, Somerset-road, Boscombe, Bournemouth.

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WANTED, Engagement by Trumpet or Cornet; summer season or otherwise. Apply, TRUMPET, c/o Carl Rosa Opera Co., this and next, Opera House, Belfast.

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WANTED Known, Cornet, open to accept engagements with small Bands for Dances, Dinners, &c. Reply, Box 213, "The Era."

WANTED Known, at liberty, first-class Solo Cornet and Trumpet; well up in all high-class works. Box 245, "The Era."

WANTED, by first-class Cornet, summer engagement; excellent refs.; any business; thoroughly experienced. Best offers only. 87, Oxford-street, Liverpool.

WANTED, for Summer Engagement, commencing June, 12 weeks, Cornet and Clarinet, sharp pitch; 3½ hours daily. Apply, stating terms, &c., letters only, M.D., 74, Ellerby-st., Bishop's Park, London, S.W.

WANTED, by first-class Clarinet engagement, any business; disengaged March 14. CLARINET, 98a, Mortimer-road, Stamford-road, Dalston, London, N.1.

WANTED, Engt. by first-class Clarinet; thor. exp. in variety, mus. com., and cinema; conversant with Tavan, Alder, &c.; high or low pitch; can combine piano; can open at once. Terms, &c., to HEY, Roseavenue, Horsforth, Leeds.

WANTED, Engt. by Clarinet, experienced, any business; open at once. LITTLER, 131, Burlington-st., Ashton-under-Lyne.

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WANTED, Engt. by D. Bass, 12 yrs. expd., dance, cinema, or deputise (evenings only). Apply, C. A. M., 4, St. George's-rd., Bedford Park, W. 4.

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WANTED, by Contra Bassist, combine Cornet, seaside engagement; permanent or season; any class of business; highest refs.; young. Reasonable offers only considered. BASSO, 36, Denbigh-road, West Ealing.

WANTED, by Trombonist, long Summer Engagement. Symphony or Concert Work; first-class ref. Apply, M., 4, Lucy-st., Hunslet, Leeds.

WANTED, engagement by HARRY CRITCHLEY, Trombonist, at liberty March 19. Address, H. CRITCHLEY, 29, Margate-road, Brixton, S.W. 2.

WANTED, Engagements, Saxophonist, Jazz, &c. J. WEEDEN, 6, Crescent-place, Cartwright-gardens, W.C. 1.

WANTED, Engt. by 'Cellist, A.R.C.M. (good and exp.); West Country preferred; used to good music; refs. Box 246, "The Era."

WANTED, Permanent Engt. by 'Cellist, within 50 miles London; pictures preferred; also exp. in varieties, café, and dance; knowledge standards and Tavan; no fancy salary required, but living wage necessary. Box 249, "The Era."

WANTED Known, 'Celliste or Rep. Violiniste, disengaged; London, hotel or cinema; evenings only. 'CELLISTE, Western 4136.

WANTED, Engagement by experienced 'Celliste, evenings only; would deputise. 'CELLISTE, 35, Milton-road, S.W. 14.

WANTED Known, 'Celliste, solo and orchestral, experienced any bus.; young lady; London; first-class offers. Please state terms and hours, 2, Stirling-road, Wood Green, N. 22.

WANTED, by thoroughly experienced 'Celliste, Sunday Deputising, free also any afternoon. 'CELLISTE, 8, Greet-rd., Ealing-rd., Brentford.

WANTED, Engt. by first-class Lady 'Celliste and Soloist; evenings only; experienced in all kinds of music; good refs. 'CELLISTE, 4, Netley-villas, Netley-street, S. Farnborough.

WANTED, Engagement as 'Cellist, first-class café or hotel preferred; experienced in high-class concert work and Chamber music; could double pianoforte or organ. P. COVERDALE, 22, Sunny Bank, Hull.

WANTED, Deputising by exp. 'Cellist, 2 or 3 evenings, &c.; London or subs. LYND, 170, Drakefell-road, Brockley, S.E.

WANTED, by 'Cellist, cinema engt.; evenings only; no Sundays. Audition; S.E. district. 'CELLIST, 21, Gatling-road, Plumstead.

WANTED, by experienced 'Cellist, engagement Cinema; preferably evenings only. 'Phone, Battersea 265. Write, 'CELLIST, 46, Mayford-road, Wandsworth Common.

WANTED, Engagement by experienced 'Cellist (male), in London. State terms, 'CELLO, 6, Caxton-road, Shepherd's Bush, W.

WANTED, London Engt. by good 'Cellist, gent.; can combine Piano or Banjo. VINCENT, 152, Lambeth-terr., S.E.

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WANTED, by Oboeist, Engagement; good soloist; reliable; references. Box 164, "The Era."

WANTED Known, Oboeist at liberty; first-class refs.; would accept good picture theatre in London or suburbs; flat pitch preferred. OBOEIST, Box 229, "The Era."

WANTED Known, Oboeist (and Cor. Ang.), at liberty for concerts, &c.; London or provinces; experienced in grand opera, symphony, and oratorio work; highest refs. OBOEIST, Box 228, "The Era."

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WANTED Known, good Flute and Pic., at lib. for deputising or perm.; variety, pictures, or theatre; experienced all round. FLAUTIST, 38, Yeldham-rd., Hammersmith, W. 6.

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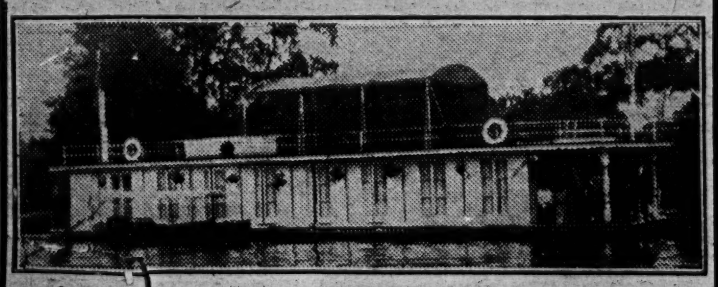

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"NIGHTIE NIGHT."

Farce, in 3 Acts and a Prologue, By Martha M. Stanley and Adelaide Matthews; Produced for the First Time in England at the Theatre Royal, Manchester, on Monday, March 7.

Billy Moffat ..... Percy Hutchison
Jimmie Blythe ..... James Carew
Philip Burton .... J. Cranstoun Neville
Dr. Bently ..... Aubrey Mather
Porter ..... Donald Walcott
Mollie Moffat ..... Betty Belloc
Ernestine Dare ..... Kate Carew
Trixie Lorraine .....Dorothy Minto
Norah ..... Rita Otway

The prologue of "Nightie Night" contains the pith of the idea which is played upon in the succeeding acts. Billy Moffat, on his way home from Washington to New York, meets in the Pullman car an old flame, Trixie Lorraine, an actress, who under her real name has been hustled into marriage within three hours by Jimmie Blythe, Billy's oldest friend, without her having had the opportunity of telling him who she really is, that she has been married before, and that she has a little boy named Freddie. She is now escaping from the situation, but being in love with Jimmie—they are really older friends than the circumstances would suggest—Billy undertakes in the most friendly manner to do all he can to put things right. The ensuing complications are too devious to describe in detail; it is sufficient that the plight which Billy's good intentions get him into are extremely funny, and that the embarrassments of Trixie keep the fun going.

The brunt of the work fell on Mr. Percy Hutchison (who produces the play), and his impersonation of Billy Moffat is full of light and happy touches, instinct with the genuine spirit of comedy. Miss Dorothy Minto played Trixie Lorraine with extraordinary vivacity and humour, and was well matched by Miss Betty Belloc as Mollie, the fond and jealous wife. Mr. James Carew was sufficiently earnest to be quite realistic as Jimmie Blythe, and other good impersonations were given by Miss Kate Carew as Ernestine, the rather acid sister of Billy, Miss Rita Otway as the servant Norah, Mr. Aubrey Mather as Doctor Bently, and Mr. J. Cranstoun Neville as Philip Burton. There were curtains after each act, and there is every probability that "Nightie Night" has come to stay. Mr. Percy Hutchison responded to insistent calls.

THE KENNINGTON

In accordance with the policy of presenting dramatic sketches as well as pictures to the patrons of the Kennington, Mr. Leonard Mortimer is appearing this week with his No. 1 Company in the sketch entitled "Billy Boy." The title-rôle is played by Mr. Leonard Mortimer, who gives a well-balanced performance, the comedy and pathos of the character being admirably blended. Mr. Sydney Peace acts well as Noah Binloss, Gerald de Beaurepaire is well cast as Captain Weymouth, and Betty Debenham, C. Cranley, and W. Edwards, amongst others, helped to the success which rewarded their efforts.

Royal General Theatrical Fund.

The March meeting of the Board of Directors was held at the offices of the Fund, Henrietta-street, W.C., on Tuesday, the 1st instant. Mr. M. R. Morand, the Chairman of the Association, presided, and Messrs. Lionel Carson, Hubert Harben, Herbert Lyndon, Picton Roxborough, Frank Weathersby, and Charles Cruikshanks (Secretary) were also in attendance. The balance-sheet for 1920, showing assets amounting to £77,968 10s. 10d., was produced. The Secretary received instructions to deal with various matters pending.

"THE MUDDLER."

Comedy, in Three Acts, by A. M. Dale and Elliot Stannard, Presented at the Garrick, Monday Afternoon, March 7.

Janet .....Peggy Mortimer
Esme .....Nadine March
Stott .....Harry Phydora
The Rev. Edward Freeling ..... Charles Windermere
Charles .....Martin Walker
Sir William Vernon, Bart. ..... William Burchill
Lady Dorothy Darlinghurst ..... Clare Sutton
The Archdeacon of Lanchester ..... Arthur Helmore

A mild, pleasant play, about a mild, pleasant clergyman whose absent-mindedness involved himself and others in perpetual muddles, was presented at a matinée in aid of the Theatrical Ladies' Guild, April 24, 1917, at the Queen's Theatre, under the title of "Muddles."

As "The Muddler" it can now be seen at the Garrick on Tuesday, Wednesday, and Friday afternoons.

The play is unpretentious, but no less amusing. Some of the characters, particularly those of the rector and his gardener, are drawn with humour and observation. The rector's lack of method and his terrible habit of muddling make him an object of endearment to his friends and of irritation to his enemies. One would think it difficult that such an amiable, gentle creature could have an enemy, but the Muddler has achieved that distinction by countenancing an engagement between the pretty, practical little niece who keeps house for him and Charles, son of Sir William Vernon, parvenu. Sir William has other plans for his son, and cuts him off without a shilling. Charles wants £400 to enable him to make a start on his own account, and £500 has been presented by Sir William to the rector for the church restoration fund, and left about somewhere by the rector. Suspicion falls on Charles when he announces that he has obtained the desired sum, and rather than wreck the young couple's chance of happiness, the rector is prepared to take the blame of the theft on his own shoulders. As he is about to send in his resignation, the notes are discovered in the pocket of a pair of flannel trousers borrowed by the rector from Charles. The love scenes between the two young people are simple and charming, and there is also a discreetly handled love scene for the rector and an attractive widow, who proposes marriage to him. The humour rests principally in the hands of the autocratic gardener, a part very well played by Mr. Harry Phydora. Mr. Charles Windermere repeats his sympathetic and able performance of the rector. Miss Nadine March is excellent as the niece, and Miss Clare Sutton (in the place of Miss Jessie Bateman, indisposed) is charming as the sweet widow. Mr. Martin Walker and Mr. William Burchill were both good as Charles and Sir William.

The play was heartily received by a well-filled house.

THE LATE HERBERT SHELLEY.

The funeral of the late Herbert Shelley took place on Monday at Brompton Cemetery, the service being conducted by the Rev. Pierpont, curate of St. John's Church, Chelsea. Deceased was followed to his last resting place by his widow, Sophie Shelley, Captain and Mrs. Power-Waters, daughter and son-in-law, his father, A. C. Shelley, Hugh Shelly (brother), Miss Minnie Shelley (niece), Miss Florence Huntley, Commander J. Seagar

THE LATE HERBERT SHELLEY.

Anderson, R.N., Mr. Louis Casson (representing the Association of Touring Managers), Mr. Victor Gardom, Mrs. Tom Waters, Mr. Gilbert Lonsdale, and Capt. C. Lindo Courtenay (representing his company), Miss Drusilla Larkin, Mrs. George Blunden, Mrs. J. Swaile, Mrs. M. Jennings, Mr. and Mrs. Harry Corston, Mrs. Percy, and many others. Beautiful floral tributes testified to the esteem in which deceased was held.

We have received the following appreciation of the late Herbert Shelley from "T. T.," who was intimately associated with him for a number of years: "No one can regret more than myself the decease in middle age of Herbert Shelley, "truly a fellow of infinite jest." He, like all his fellow-countrymen, had a pretty wit. I was associated with him for a number of years from his start in management, through his early struggles, to his success as a touring manager. He was truly a friend, and always showed the greatest appreciation of an artist, whether he or she, who were earnest in their work. He had a fund of humorous stories connected with artists, great and small, whom he had met in the course of his travels in America and the United Kingdom. He was a man who desired the drama to be restored to its old position of the Adelphi under the Gattis. He will be missed by many. May his soul rest in peace.

ANSWERS TO CORRESPONDENTS.

BRENTO.—*Apply at the local post office.*

W. T.—*The number of times the title "Mary Queen of Scots" has been used for a play runs into two figures.*

"THE KING'S FAVOURITE."

MATINEE AT THE AMBASSADORS.

Under the patronage of H.R.H. Princess Christian, a special matinée was held at the Ambassadors Theatre on Thursday in aid of the Fund to Provide Comforts for British Refugees from Bolshevik Russia, the president of which Fund is the Bishop of North and Central Europe. Over £200 was raised.

The most notable feature of the occasion was the first appearance on the "legitimate" stage after her thrilling escape from Petrograd of Madame Lydia Yavorska (Princess Bariatinsky), the well-known Russian actress. On Thursday, Mme. Yavorska brought to England what is perhaps Henri Lavedan's finest one-act drama, that which deals with the historic meeting in 1793 (during the French Revolution) of the notorious Countess du Barry and the Irish Abbé O'Gorman in the former's cell at St. Pelagie, Paris. The English translation is called "The King's Favourite," and is by John Polleck, who has preserved every degree of the great force that the distinguished Academician has put into his lines and situations.

As the Countess, Mme. Yavorska acted with all the power which has always been associated with her; and particularly fine was she in those impressive moments when the priest (played with a grand and inspiring dignity by Mr. Franklin Dyall) prepared her for the death she so greatly dreaded, but preferred to face by the side of the Queen than escape with his proffered aid.

Supporting the pair to full effect were Mr. Ambrose Flower and Mr. W. Edward Sterling, as revolutionary officers, and Miss Ethel Gannon, Miss Suzy Dorval and Miss Marjorie Vaughan, fellow prisoners.

"The Silver Lining," a one-act play by Major C. T. Davis, showed itself one of those few essentially "war" sketches still, in these days of heavy war "taboo," sure of an appreciative audience. This was largely on account of an extreme naturalness, which the author himself helped to "get over" by his own acting as a blinded officer. His two other characters—fiancée and nurse—played by Miss Doris Scott and Miss Dorothy Sloggett—helped further still.

Finally, "The Dream of a Winter's Evening," a beautiful fantasy, written especially by John Pollock for Michael Zacharewitsch, gave the Russian violinist an immense scope. Appearing as a wandering musician, and then, in the dream scenes, as "Imagination," he played admirably.

The fantasy opened in a poor room in a Finnish village as at the present time, and in the subsequent dream one went to St. Petetrsburg in '14, the Polish front in '15, the Russian front in '17, and then to a Bolshevik prison.

Mr. Ambrose Flower and Mme. Yavorska acted the difficult speaking parts throughout, and greatly aided the musician in making the impressiveness of Mr. Pollock's picture of Russian agony a very real one indeed.

"STRAWBERRIES & CREAM."

Musical-Comedy Revue, in Five Scenes, by Jack Cromo; Music by Albert Vernon and Frank Corrie; Produced at the Elephant and Castle Theatre, Monday, March 7.

Peter Pongo ..... Mr. Charley Harvey
Angelina Pongo .. Miss Meg Hamilton
Horace Pongo .. Master Georgie Potts
Espanita ..... Miss Irene Selwood
Rosie Harcourt ..... Miss Nella Della
Ernest Harcourt .. Mr. Ernest Hinton
Gaffer Pyson ..... Mr. Bert Snowden

Mr. Jack Cromo's latest revue, with the attractive title of "Strawberries and Cream," attracted a large audience on Monday evening.

Pongo's Great Circus is on a visit to the pretty village of Sunnyvale, Kent, and here the daring bareback rider, Ernest Harcourt, falls in love with Rosie Harcourt, a charming lass, who returns his affections. Rosie's mamma is informed that her daughter is heiress to millions, on condition that she becomes her cousin Ernest's wife. Despite the attempts that are made to separate the lovers on the part of a jealous circus star, Espanita, "the belle of the ring," there is the usual happy ending to the story.

Some capital songs are contained in the revue. Especially pleasing was Mr. Ernest Hinton's rendering of "In that Old-Fashioned Garden by the Sea." Miss Irene Selwood proved highly successful in "Love, Love, Love!" "Happy Days," a comic duet, as sung by Mr. Charley Harvey (Pongo) and Miss Meg Hamilton (Mrs. Pongo), was a diverting item. The trio, "We Are a Happy Little Family," in which the two above-named artists, aided by a clever juvenile, Master Georgie Potts, gained much favour. Another popular item was Mr. Ernest Hinton's number, "Espanita, Queen of the Ring." The chorus also did well. The Dolls' Dance was a novel feature that won abundant applause, while the Four Hoop-la Girls scored in their bright turn. The two scenes, "Strikes!" and "Profiteering Courts," with a feminine judge, caused roars of laughter.

Mr. Charley Harvey was highly amusing as the opulent circus proprietor, Peter Pongo; and Miss Meg Hamilton invaluable as his better-half, Angelina. Master Georgie Potts made the most of his opportunities as their young hopeful, Horace. Miss Irene Selwood depicted very cleverly the jealousy of the Spanish beauty. Miss Nella Della made an ideal Kentish lass as Rosie, while Mr. Ernest Hinton rendered capital service as Ernest. Mr. Bert Snowden (Mr. Jack Cromo's general manager) gave a clever character study of an octogenarian farmer.

"MARY QUEEN OF SCOTS."

TO THE EDITOR OF "THE ERA."

DEAR SIR,—I see in the announcements of the Press that a play on "Mary Queen of Scots" is shortly to be produced. Will you kindly allow me to say that I have two plays on this subject—one dealing with the Queen's relations with Bothwell, which I submitted to my literary friend, the late James Anthony Froude, the great historian, from whom I received an appreciative letter on my work; the other dealing with her captivity in England and her relations with Queen Elizabeth.—Yours faithfully,

J. W. BOULDING.

March 5, 1921.

ASSOCIATION OF TOURING MANAGERS.

A meeting of the acting managers' section of this Association was held on Thursday last at the offices, Shaftesbury-avenue, Mr. A. Gifford Stacey in the chair.

New Associate Members.

The election of the following new Associate members was confirmed: Messrs. Louis Nethersole, J. Warriss Lindon, S. Bullock, Tom Watt, George Rhodes, C. Cranleigh Andrews, Fredk. Charles Bailey, Arthur T. Barugh, L. F. Maloney.

Complaints Dealt With.

The question of the bad management and dirty condition of a provincial theatre came up for discussion, and the report was referred to the next Executive Committee meeting of the Association, with a suggestion that a communication should be sent to the proprietor of the theatre regarding these unsatisfactory conditions, of which many complaints had previously been received.

Apartment Lists.

The question of an apartment list, which the Association has been compiling, was fully discussed. Judging by the replies which had been received from members the general consensus of opinion was that it was now very much easier to procure apartments; and as lists could now be obtained from the Actors' Church Union, the A.A., and direct from many of the provincial theatres, it was decided by the meeting that the compilation of these lists was no longer necessary.

Executive Committee.

The following were elected members of the Executive Committee: Messrs. George F. Reynolds, Louis Nethersole, and Eugene Bertram.

The meeting closed with a vote of thanks to the chairman

MISS HELEN MAY'S DANCERS.

"Why not an English ballet?" resembles the still older query, "What is Truth?" in this, that those who ask it—and keep on asking it—will not stay for an answer. Yet if the perennial querists will but step into the Court Theatre and make a stay only the length of one of Miss Helen May's "La Danse" matinées, they, no doubt about it, will go away again affirmatively satisfied.

Among the young pupils Miss May is presenting there is the material for a home-made ballet of a very high class indeed—a ballet that we might, in time, be as proud of and as interested in as we have been in others of exotic origin. In a "Reverie Romantique," on Monday, Dorothy Davis, Doris Elkington, Nancy Houston, Jeanne Hewitt, and several others showed themselves as clever and as captivating as any of the bevies of "sylphides" who have appeared so often of late years on other stages. As for Helen May herself, she seems cut out by right of strength of personality and dramatic instinct, as well as sheer capability, for the central rôle of English Pavlova or Karsavina. What is so pleasing about the work of these students, and of their teacher, is that they all seem to have something to "say" in pose and dance—a personal point of view to express. And that, after all, given finished technique (and they may all attain to that if they will) is the whole difference between dancing that has life and inspiration in it and is "Art," and dancing that has not, and is something a great deal less than art.

Three more matinée performances are to take place at the Court on March 14 21 and 28.

THE OLD VIC.

The chances of seeing "Hamlet" are not too frequent and the revival at the Old Vic., which started on Monday, should not be missed. The performance is another success for Mr. Robert Atkins' splendid little company at the Waterloo-road theatre. Mr. Ernest Milton is playing the Prince this week. He acted the part two years ago, and in the meantime has developed remarkably. It was a very thoughtful and, in places (particular in the lighter moments), a very original interpretation of the greatest of all stage characters. Mr. Wilfrid Walter, another actor who has broadened his work considerably lately, did well as Claudius, and Miss Florence Saunders, who is always good, played the queen with a sure touch. Miss Mary Sumner, who was to have played Ophelia, is indisposed, and the part was taken with a good deal of success by Miss June Bacon. This young actress was exceedingly good in the difficult mad scenes, but did not get quite the requisite depth of emotion into the earlier parts of the play. The Horatio of Mr. David Gill stood out finely, and Mr. Neil Curtis made a splendidly impetuous figure of Laertes. Good work was also given by Mr. Alan Watts and Mr. Francis Langley, as Rosencrantz and Guildenstern; Mr. Frederick Harkes, as Polonias; Mr. Ernest Meads as the First Player, and Mr. D. Hay Petrie and Mr. Andrew Leigh as the gravediggers.

The Ghost was very finely spoken, and was splendidly stage-managed. Next week Mr. Rupert Harvey plays the principal part.

BIRTHS, MARRIAGES & DEATHS

DEATHS.

LIDDY.—On March 5, 1921, at Brixton-hill, William Henry Liddy, aged 51. Deeply mourned by his devoted wife (Nellie Wallace) and daughter Nora.—"Thy will be done."

OHMY.—In loving memory of my dear wife, Diana Ohmy, who passed away March 8, 1920.
Ever remembered by her loving husband, Joseph Ohmy.

OHMY.—In loving memory of my dear mother, Diana Ohmy, who passed away March 8, 1920.
Never forgotten by her loving son, Claude Ohmy.

SHELLEY.—On Feb. 28, 1921, at 12, Delacour-street, West Stanley, Herbert Shelley (Adolphus William), of heart failure. Deeply mourned by his wife and family.

"The Human Touch."

A play which the producers hope will further the cause of humanitarian principles in relation to animals will be produced at the Alhambra on Monday afternoon next, March 14, and will again be performed on Thursday, March 17, at 2.30. The title is "The Human Touch," and it is from the pen of Leonard A. Compton-Ricketts.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—"Going Up."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. W. Lothian Gilbert.—The Great Morritt, magician; Herbert Bros. and Jackson, comedy entertainers; Two Weltys, comedy jugglers; Marjorie Vernon and Doyle Crossley, balladmongers; Bros. Walsh, songsters; Sie Tabar Troupe, Tunisian tumblers; and pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. A. Lamont.—Revue, "Boy Blue."

Boors, The Chemists, 141, Union-street.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—Mr. Courtneidge's company are presenting here "Paddy the Next Best Thing."

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead & Son.—Heading the bill here are the comedians, Edwin Lawrence, the argumentative droll, and Dan Rolyat. The ventriloquial expert, W. E. Gillin, is also to the fore; the Six Military Drummer Girls, in song, dance, and drumming are popular; Tom Fox, comedian; Olive Dene, comedienne; Lowell Bros., in a balancing and juggling act; and the Caron Troupe of lady acrobats.

Boors, The Chemists, 140, Old-square.

ATTERCLIFFE.

PALACE.—Lessee, Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. D., Mr. Herbert Stone.—An attractive bill includes Riley's Wonders, in a pleasing scena, entitled "Playing at Pantomime"; Costa and Geo, in a comedy bar act; Sisco, musical speciality act; Jack and Zona Budd, the "Elite Pair"; The Willow Trio, novel specialty dancers; and The Sherry Trio, in "When the Cat's Away."

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. W. Armstrong.—Macdonald & Young's production, "Nothing But the Truth."

TIVOLI.—L., Signor Pepi; M., Mr. J. G. Johnson.—Tex McLeod, Reilly, Joe Lee, Busoni, Nelson and Maynard, Ada Shaw, and the Bros. Giddyns.

BARRY DOCK.

THEATRE ROYAL.—P., Tours, Ltd.; M. D., Mr. Arthur Carlton; R. M., Mr. Harry Watson.—Return visit of "Apple Blossoms," presented by Fred Clements. Cast includes Misses Daphne Jay and Lorna Cherry and Messrs. Frank Leigh and Fred Clifford.

VINT'S PALACE.—P., Mr. Leon Vint; M., Mr. H. E. Gilley.—Lynn and Lynda, playing ten instruments; Norman Osborne, the fireman ventriloquist; and pictures.

Boors, The Chemists, 85b, Holton-road.

BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Perci Leonard; Mus. D., Mr. A. E. Hirst.—Dora Moorhouse presents the revue, "Next, Please," featuring Johnny McElroy.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—The Royal Carl Rosa Opera Company are paying an early return visit here. On Monday "Tales of Hoffman" was the attraction.

ROYAL HIPPODROME.—D. of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. Wm. L. Richards.—The leading attraction here is provided by the Reynolds Donegan Company, who appear with undoubted success in their repertoire, consisting of dancing and skating; Magley and Wolf are seen in a smart act, their songs and dances being well received; and the fine soprano voice of Miss Elizabeth Hyde has been heard with pleasure. The musical act presented by Nellie Nora is worthy of commendation; and the bill is completed by Nick Morton, comedian; Wells and Nash, comedians and dancers; George Carnell, light character comedian; and Emerson and Lynch.

BOSTON.

NEW THEATRE.—P., The Boston Scala Theatre Co., Ltd.; M. D., Mr. G. Ashland Howden; Mus. D., Mr. F. J. Shaw, A.R.C.M.—Mr. Frank Forbes Robertson and his powerful company in "The Passing of the Third Floor Back" and "Mice and Men."

SHOEFRIARS THEATRE.—L. & M., Mr. Gus Levaine; Mus. D., Mr. Spencer.—Miss Mildred Clements presents "Happy Hawaii."

Boors, The Chemists, 33, Market-place.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen & Sons; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—Mr. J. A. E. Malone's company in "Tilly of Bloomsbury" is paying a welcome return visit.

BOSCOMBE HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—A. Wolkowsky's Russian Ballet is the star attraction. Other excellent turns include Jack Thomas, La Ventura, The Grahams, and the Zanettos.

Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; L. & G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Tuggit; Mus. D., Mr. E. Organ.—Sam Mann and company in "The New Conductor"; Percy Honri and his concertina; Rorke and Bray, Sam Laveen and Billy Cross, Chinko and Kaufmann, Maggie Clifton and Partner, and Teddy Stream.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"Mary Rose."

PALACE PIER THEATRE.—G. M., Mr. J. W. Cordiner; Mus. D., Mr. A. W. Pickard.—"Sailor Lad."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—Gilbert and Sullivan's "The Sorcerer" and "Trial by Jury."

GRAND.—P., Mrs. Kimberley; G. M., Mr. F. Liston; A. M., Mr. J. Thomas; Mus. D., Mr. T. Parsons.—"Knights of the Garter."

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 17 and 19, James's-street; 19-20, London-road; 157-162, Western-road; 128, North-street.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—"Chu Chin Chow" is paying a return visit here.

THEATRE ROYAL.—P., The Bristol Theatre, Ltd.; R. M., Mr. J. Windsor-Stevenson.—Josh Clifton's "Odds and Ends" revue, including Gus Ern, the pantomime favourite.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—Mr. Albert Chevalier tops the bill this week. Nora Blaney and Gwen Farrar, in a musical entertainment, make a welcome reappearance; Frank Elliston and company, in a funny farce, "Dear Old Bean"; Les Tumilets, in their sensational skating act; Nan Foster, soprano; Mark Coney comedian; and Nellie Anderson and Pat Nash, who contribute a novel comedy item.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. F. Riego; Mus. D., Mr. Geo. A. Main.—One of Mr. Harry Day's most popular revues, "Jollities," is here this week.

BEDMINSTER HIPPODROME.—The variety part of the programme is presented by Sydney Lester's "A La Mode," a merry roundelay in Pierrotland; also pictures.

Boors, The Chemists, 9-10, Wine-street.

BURNLEY.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. J. Buckstone.—The O'Mara Opera Co., Ltd., in "Madame Butterfly," "Puritan's Daughter," and other plays.

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. J. Buckstone.—Messrs. Buff and Williams present the musical burlesque, "Sparkling Eyes."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—Nixon Grey, a real comedian; Alice Lilley, soprano; Harry Emeric, the mirthful one; Les Gravettes, transformists; McPherson, in musical specialities; Tom Fagan and his "Pack"; Les Nosselas present the latest Parisian novelty.

Boors, The Chemists, 90, St. James-street.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Arthur Carlton and Arthur Gibbons' play, "Tarzan of the Apes."

CINEMA HOUSE.—L. & M., Mr. Allan Milton; R. M., Mr. Jas. Pilkington; Mus. D., Mr. Reg. Goddard.—Viera Elmore and Rene Dawson, interludes of comedy character and melody; pictures, &c.

PICTURE HOUSE.—Sole P., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood, G.S.M.—Afternoons, 2.45 to 5; evenings (continuous), 6.30 to 10.30; Saturdays (continuous), 2.45 to 10.30.

Boors, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—On Monday and two following nights, with matinée on Wednesday, the Oresteian Trilogy of Æschylus, "Agamemnon," "Choreophoe," "Eumenides," will be acted in the original Greek, by members of the University. On Thursday, three nights and a matinée, Mr. Dudley Stuart presents "Mr. Pim Passes By."

Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—The John Ridding Opera Co. appear this week in a popular selection of works.

CARDIFF.

NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—Mr. Leon M. Lion presents "Brown Sugar," with Miss Eileen Beldon in her original part of Stella.

PLAYHOUSE, LTD.—M. D., Mr. Clifford Hamilton; Asst. M., Mr. Robert Sawin.—The famous comic opera, "Les Cloches des Corneville."

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. David Griffiths.—Arthur Prince, ventriloquist; Vernon Watson, the popular entertainer; The Staigs, in "The Globe of Life"; Lillian Barnes, in original songs; Strength Bros., the clever equilibrists; Finlay Dunn, the piano comedian; Jimmy Nervo and Teddy Knox, in fantastic frolics; Alfred Leonard, assisted by Adeline Valery.

Boors, The Chemists, 36, Queen-st.; 31, Albany-rd.

CASTLEFORD.

QUEEN'S.—M. D., Mr. Will H. Emerson.—The Empire Operatic Quartette; Bert Maddison, comedian; George Latour, juggler; O'Brien and Lady, dancers and tumblers; Sisters Lane, vocal and dancing; and Dan Polo, eccentric dancer.

Boors, The Chemists, 39a, Carlton-st.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Neil Greig and company, in sketch; Jock Harris, Scottish entertainer; Wallau and Partner, speciality act; Miss Jean Fargo, soprano-vocalist; Shogun and Ryder, shooting act; George Perry, comedian; Two Australians, in humour and harmony.

EMPIRE.—P., Coatbridge Picture House, Ltd.; G. M., Mr. Harry Lucas; Mus. D., Mr. H. McVey.—Le-Roue and Bendon, comedy couple; Esther Hood, Scottish prima donna; and pictures.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Mr. T. C. Wray presents the musical comedy, "Baby Bunting."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Miss Florrie Forde presents her pantomime, "Robinson Crusoe."

Boors, The Chemists, 38, Market-place.

DOVER.

ROYAL HIPPODROME.—G. M., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—Arthur Rosebery's musical extravaganza, "Crossing the Line."

Boors, The Chemists, 11, Cannon-street.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—The popular comedienne, Lily Morris, tops the week's bill with a capital selection of songs; Magee and Anita present an act which meets with much approval; the Four K-Foleys, in their coffee-stall Embankment scene, are clever entertainers. Also here are Ethel Bull, Welsh soprano; the Hesseys, in song and dance; J. E. Sutton, entertainer at the piano; and the Pathé Gazette.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by Charles Reano, a versatile musician, and Horace Mento, novel musical entertainer. Pictures complete.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—The programme here comprises delightful musical selections by the grand orchestra, grand organ selections by Mr. G. H. Millers, and pictures.

Boors, The Chemists, 14, Reform-street.

EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Mr. C. B. Cochran and Mr. Wm. Brady present the play, "The Man Who Came Back."

THEATRE ROYAL.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—A strong company, including Murie Fyfe, the droll Scottish comedian; The Three Laurels, and Haig Brothers and Ryan.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. J. Stanley Carr; Mus. D., Mr. A. Douglas Willcox.—A strong programme has as its leading feature the charming danseuse, Mme. Tamara Karsavina, who has the assistance of an able dancer, Moris Novikoff, and a corps de ballet. She and her colleagues are loudly applauded for their fine execution of "Shepherds and Boy." Warrior's dance. Miss Gwladys Hay-Dillon, a delightful singer, renders her numbers with taste and effect; Vera and Russell Wray elicit loud laughter by their skit. "House Hunting"; Mr. Harry Atkinson, "the Australian Orpheus," is seen to advantage in his sketch, "Serenading Ada"; and Roy Dare, juggler, and Dumorski, Apache violinist, complete a first-class bill.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—Max Darewski gives a delightful rendering of pianoforte selections from his repertory; Betty Barclay and George Glover are pleasantly at home in their original settings of new ideas; Joe O'Gorman is racy as ever as comedian and raconteur; Bob Anderson and a Polo Pony form an interesting pair of artists; the Villions are amazingly skilful in trick cycling and whirlwind dancing; Tambo and Tambo revel in extraordinary manipulation of tambourines; Scott Gibson's foot is on his native heath as a kilted comic; and the Hartley Wonders provide a lively singing and jumping act.

Boors, The Chemists, 31-32, Market-place.

FARNWORTH.

QUEEN'S THEATRE.—L. & M., Mr. Morton Powell.—Mr. Jack Williams presents "Aladdin."

Boors, The Chemists, 137, Market-street.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton, R. M., Mr. J. H. Stear; Mus. D., Mrs. E. E. Leaning.—Mr. Ronald Barrie's pantomime company in "Little Red Riding Hood."

Boors, The Chemists, 30, Market-place.

GLASGOW.

ROYAL, LTD.—M. D.'s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton.—The fourth week of the Carl Rosa Opera Company's season here opened with a repeat performance of Verdi's "Aida."

METROPOLE.—M. D., Mr. Arthur Jefferson; A. M., Mr. John Walker.—The Stanley Carlton Company finish their season here with "Why Men Betray," in which the leading part is played by Miss Rubie Maude.

KING'S.—M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—Excellent fun, combined with a pretty love story and a spice of adventure, is provided by "The Other Fellow." Mr. Robert Courtneidge's company includes Miss Elizabeth Drury and Miss Madge Compton in the female rôles; two promising young actors in Messrs. John E. Coyle and Charles Courtneidge; and experienced players, such as Messrs. Fred Evison, Fred Powell, George Carr, and J. P. Kennedy, the result being a well-balanced production.

ALHAMBRA, LTD.—G. M., Mr. E. W. Crossley Taylor; A. M., Mr. Fred A. Ferne.—"The Garden of Allah" is proving an enormous draw here, and Messrs. Wylie-Tate are to be complimented on their magnificent production. The acting of Mr. Hugh C. Buckler as the errant monk is powerful and impressive, and Miss Nell Carter is a sympathetic Domini. Mr. Charles Aldred as Father Roubier, and Mr. Henry Hallatt as Count Andreoni, also give clever renderings of their parts.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—A varied bill is submited here, headed by Fred Karno's company, who present the farcical comedy, "Will You Kiss Me?" Other turns include Oswald Bemand, the Columbian conjurer, and his beautiful act, Wonder Pigeons; Twelvetrees Trio, in their charming musical scena; Peter Pariss, in plaintive comedy; Warzan and His Apes; and Alec Regan, the versatile light comedian.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Richardson; A. M., Mr. L. H. Bell; M. D., Mr. Henry Farmer.—That popular soprano vocalist, Miss Florence Smithson, was accorded an enthusiastic welcome on Monday. The chimpanzees, Hiawatha and Minnehaha, give an astounding performance; and others here are Jack Lane, the Yorkshire rustic; Berkeley and Turner, in a novel vocal comedy act; Harry Marlow, in "Fragments of Humour"; Carrodus, the jack-in-the-box violinist; and the Fuji Family of Japanese entertainers.

PAVILION.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Ian Morgan.—The chief attraction here is the appearance of Mr. Vincent Lawson, in a sketch, entitled "No Winkles"; Alma le Dare is successful in catchy numbers. Others on the bill include Carlton, the Royal illusionist; and the Sadler-Elsie Four, in a new American novelty protean dancing act.

Boors, The Chemists, 104-105, Sauchiehall-street.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Mr. B. Mainwaring Dunstan's Co. present the clever comedy, "Brown Sugar."

HIPPODROME.—P., The Gloucester Hippodrome Co.; Booking M., Mr. W. Edward.—At the top of the bill is W. T. Ellwanger and Miss Mary Livingstone, in sketch, "All Wrong." Also here are Scott and Silva, clever dancing experts; The Vionas, a smart banjo quartette; Billy Danvers, in comedy numbers; Nellie Royal, a good comedienne and dancer; Frank and Millie Marks, in "The Page and the Lady"; the Two Tomboys, knockabout girls, in a novel performance.

Boors, The Chemists, 139, Westgate-street, 94-95, Northgate-street.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. James Murchie.—Harry Leaton presents his second grand spectacular pantomime, "Jack and the Beanstalk."

Boors, The Chemists, 24, Hamilton-street.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. Edwin James.—Mr. Thos. C. Dagnall is presenting "Lord Richard in the Pantry," and has brought a strong company, including Horace and May Marton, who capably play the leading rôles.

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. Lewis Crabtree.—The revue, "Happy Hours," is being staged here by Miss Madge Fenton's company.

PALACE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Jackson; Mus. D., Mr. Wm. Davidson.—Hayden and Nevard, in musical episode, heads the bill. Another fine turn is Harry Shiels and Co. in their amusing sketch, "Empties," while the Three Piccadillians; the Flander Troupe of acrobats; Lomas and Cissie, equilibrists; Flo Dixie, male impersonator; and Flora and Bijou, comedy girls, complete the bill.

HASTINGS.

GAIETY.—M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; M. D., Mr. Thos. Hilton.—Bromley Challoner and his company are here playing "When Knights Were Bold." Miss Marjorie Bellairs plays Lady Rowena. A capital company lends able support.

PALACE PIER.—M. D., Mr. J. H. Gardner; B. M., Mr. Percy Brown.—Norfolk Megone and his orchestra give two concerts each day, including Sundays. Miss Nellie Beare, soprano, is appearing this week. Two concerts will be given next Monday in aid of the War Widows and Dependents Fund.

ROYAL CONCERT HALL.—P., The Elite Picture Theatres (Hastings and Bristol), Ltd.; R. M., Mr. M. Williamson Broad.—The Hastings Corporation present Julian Clifford and his orchestra daily. Robert Barnett, baritone, concludes his engagement this evening. To-morrow (Thursday) is the 19th Symphony Concert, with Lena Kontorowitch as solo violin.

Boors, The Chemists, 17-19, Robertson-st., George-st.; 48, London-rd.

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; Mus. D., Mr. L. G. Shrive.—The Six Olracs, novelty acrobats.; and pictures.

HITCHIN PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. Robert A. Brown; Mus. D., Mr. Fred Baker.—The Kamakura Family, Japanese conjurers, introducing their celebrated enchanted fountain; Billy Russell, comedian; Eric Dudley and Nellie Vickers, in "Bits and Pieces," by Alfred Parker; and pictures.

IPSWICH.

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Mrs. Kimberley and Frank Liston's company, in "The Home of the Fairies."

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Morbey.—Six Brothers Luck, in musical comedy, "What Next?"

Boors, The Chemists, 22, Tavern-street; 52, Westgate-street.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Bennet; Mus. D., Mr. Wilf. Sturman.—Josh Clifton and company present The Ceylons, in "On No Man's Land"; other turns being provided by George Bury (comedian), Val Vett; and the Harrow Bros., aerial gymnasts; and pictures.

Boors, The Chemists, 31-32, Market-place.

LEEDS.

GRAND.—M. D., Mr. John Hart; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt.—"Sybil," the George Edwardes' latest production, pays its first visit here, and is well received.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—Coram and "Jerry," in an excellent ventriloquial act, top the bill here, and are ably supported by Joseph Cheetham, tenor; Franco Piper, the pattering banjo king; Bert Terrell, Dutch comedian; Three Sisters O'Hara, vocalists; Andrea and Theo; Frank Benson; and Paul Gordon.

HIPPODROME.—P., The Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—The Wylie-Tate production, "The Follies of 1920," remains here a second week, and George Gregory, Annie Croft, and Reginald Sharland, by excellent work, add considerably to their popularity.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—The Leicester Amateurs are this week giving seven performances of "Iolanthe," in aid of the town charities.

THEATRE ROYAL.—Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. J. H. Vann.—The attraction by Mr. E. Hill-Mitchelson's Repertory Company this week is "When the Lights are Low," in which Miss Violet Carlyle and Mr. Stanley W. Healey are the principals. Mr. Healey takes his benefit on Friday evening.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—The top of the bill position is occupied by George Carney and company in "The Hokey-Pokey Man"; Doris Ashton, the delightful soprano, receives her usual hearty welcome. Vine and Russell, accompanied by Pat Rene, are amusing entertainers; George Jackley is a mirth-provoking comedian; Eileen and Marjorie are marvels as tumblers; and Gladys Wright and John Hartley are good in songs sung differently. Pictures complete.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—A popular attraction is provided here by the Oxford Productions, "Gay Fleurette."

Boors, The Chemists, 9, Belvoir-street; 321, Belgrave-gate.

LEITH.

ALHAMBRA.—P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—Here T. F. Convery presents his latest revue show, "Cheerful Days," with the new top-row comedian, Billy Glen, in a cast which includes Mabel Graham, Dolly Sinclair, Albert Burdon, the Three Walons, and other specialities.

Boors, The Chemists, 15, Leith Walk.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M., Mr. W. H. Deacon.—Miss L. Bateman presents her latest musical play, "A Peep Behind the Scenes." A feature of the performance is the interpolated speciality by Beth Bateman's Little Lilacs, a clever troupe of youngsters.

Boors, The Chemists, 10, Market-place.

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Arthur Wilson.—Mr. Archie Pitt's company are paying a welcome return visit in the musical comedy revue, "Mr. Tower of London."

HIPPODROME.—P., North of England Cinema Co.; G. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—Some extraordinary acrobatic feats are given here by the Wezzan Arabs; and pictures.

Boors, The Chemists, 17, Corporation-rd.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr.-Hy. Furnivall.—Second week of Messrs. Armitage and Leigh's repertory company in "The Hypocrites."

"Jim the Penman," and other well-known plays.

HIPPODROME.—P., Messrs. Bostock and Fitt.—Varieties: Joe Cohan and Anna Dorothy, Milly and Gordon, Lola, Anna Hana, Bessie Brenne and Walter Erard, Bale Family, Pathé's pictures.

THATCHED PICTURE HOUSE.—P., Bond and Sons, Ltd.; M., Mr. Geo. Starkey.—Leslie Carter, Mlle. du Boisson and Co.

ELECTRIC CINEMA PALACE.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder.—Revill and Syd, Will Titman.

PRINCE OF WALES PALACE.—P., F. H. Coopers, Ltd.; M., Mr. C. E. Kingdon.—La Amora and Karini.

NORWICH PLAYERS.—M., Mr. Nugent Monck.—"Daniel the Prophet," by the Hon. Sybil Amherst.

Boors, The Chemists, 38, London-street; Brigg-street; 6, Goat-lane; 22, Magdalen-street.

OSWESTRY.

KING'S THEATRE.—P., Mrs. Wally George; M., Mr. W. George.—King's Bijou Orchestra.—Mr. B. Mainwaring Dunstan presents his revue, "Happy Island."

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Harold V. Neilson is presenting Sir Frank Benson in Shakespearean repertoire. The company includes also Harold V. Neilson, S. A. Cookson, T. G. Bailey, Esme Biddle, Grace Darby, Esme Beringer, &c. The plays selected, in order of performance, are "Twelfth Night," "The Merchant of Venice," "The Taming of the Shrew," "Julius Cæsar," "Coriolanus," "Richard III."

Boors, The Chemists, 1, Queen-street and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. Henry Lees presents the pantomime "Jack and Jill."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—The Royal Stuarts, Lily Traynor, The Maloneys, and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Fred French.—Mr. Henry L. Osmond presents his pantomime, "Babes in the Wood."

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. James Glover; R. M., Mr. F. W. Crowe.—Miss Agnes Blane's new comedy, "A Family Affair," prior to production in London.

REPERTORY THEATRE.—L., Messrs. King and Parry.—"The K.C.," Mr. Rex Gerard in the title-rôle, supported by Mr. Wm. Daunt and Miss Marie Dix.

GRAND THEATRE.—P., Messrs. King and Parry.—"Ruined Lives," by Mrs. Kimberley.

PALACE THEATRE.—G. M., Mr. G. E. Prance.—Charles Austin in "Pretty Peggy."

Boors, The Chemists, 100a, Old Town-street; 1, George-street.

PORT TALBOT.

NEW.—J. L., Messrs. Aldridge and Evans; G. M., Mr. Vivian Aldridge; M., Mrs. Vivian Aldridge.—Harry Ray and Lillie Calden present "Find the Lady."

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. F. A. Head.—Miss Madge Grey's company present "Our Kid."

Boors, The Chemists, 3, Evesham-street.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—"The Right to Strike" makes a powerful appeal to the emotions, and it was not surprising to find the theatre well filled on Monday night. It is splendidly acted.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—Cliff Berzac's Comedy Circus forms the chief attraction, and other capital turns include Felovis, a clever juggler; the Hardys, in a speciality act; McIvor and Scott, dancers; Victor and Velma, athletes; Dorothy Belton, soprano; and Jean Schwiller, the accomplished 'cellist, with Miss Julie Dolaro, in a charming musical scena.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—The varieties are provided this week by Harvey and Courtenay, with their musical novelties; and pictures.

Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

RUGBY.

HIPPODROME.—P., Rugby Hippo., Ltd.; M., Mr. F. T. Studd.—Ralland and Cameron present that favourite comedy, "Peg o' My Heart." An excellent cast includes Miss Heather Cooper as Peg.

EMPIRE.—P. & M., Mr. B. Morris.—Top of an excellent bill, Carlon, Andrews and Wray, introducing "What Funny Things Love Makes You Do, Dearie." Also Frank Penrose, flute, piano and voice; Stacy and Devon, harmony and dancing act; Jack Tarr and his smascot, "He of the High C's"; and Birteno's, featuring "She" in the fire of life.

Boors, The Chemists, 26-27, High-street.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr. Bert Vasco; A. M., Mr. Horace Cocks.—Dorothy Ward, Shaun Glenville, Ian McLean, Horace Jones and Partner, Frederick Sylvester and company, Ancaster, The Tinitots.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. M., Mr. Fred Bernado.—"Aladdin," presented by Leo Leon.

Boors, The Chemists, 277-279, Chapel-street; 404, Regent-road; 191, Eccles New-road.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Messrs. Brayton and Hunter's company present "The Piccadilly Puritan."

THEATRE ROYAL.—L. & M., Mr. Matthew Glenville.—This week Ernest Palfreyman presents "Gold and Glitter."

Boors, The Chemists, 1, St. Nicholas-street, and 18, Newborough.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & S., Mr. J. E. B. Beaumont.—A big attraction, the successful musical comedy "Irene" is presented here by Sir Alfred Butt and J. L. Sacks. Chief honours fall to Miss Billie Browne in the title-rôle, Miss Bibi Delabere as Helen, Miss Tilly Foulds as Mrs. O'Dare, Miss Sadie Jerome as Mrs. Marshall, Mr. Algernon West as Donald Marshall, and Mr. Harry Ray as Mme. Lucy.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., M. J. E. B. Beaumont; A. M., Mr. Maurice Mahony; Mus. D., Mr. H. Westnedge.—Miss Ruby Lee and Mr. Eric Paul May's company are presenting a musical play, "His Ignorant Wife," on five nights, and on Friday night "A Doll's House" is billed. A capable cast includes Misses Ruby Lee, Florence Freeman, Rene Dess, Messrs. Eric Paul May, Stanley Gordon, Fawcett Lomax, Frederick Hamilton, and W. Lloyd Smith.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham.—The Moss' Empires revue, "The Whirligig," presented by Paul Murray and T. F. Dawe's clever company, is sure of a successful week here. The principal parts are sustained by Misses Claire Romaine, Fay Govan, Marcelle Wilson, Gaby Joyce, Archie Glen, Joseph Victor, and George Pughe, assisted by a well-balanced chorus.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Mus. D., Mr. W. Bingley.—Maud Allan, the clever dancer, is the principal attraction. Other pleasing turns are provided by Frederick Culpitt, in a smart magical act; Phil Rallis Trio, in "How to Get Sober"; Raie and Rosie Walters, in harmony and comedy "Tit-Bits"; Jack Mills, Scotch humorist; Millie J

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week?]

PLAYS.

ABBOTT, E. R.—March 7, Grand, Doncaster; 14, T.R., Gainsborough.
AGGAR.—March 14, Hip., Derby.
ALLINGTON CHARSLEY OPERA.—March 7, G., West Hartlepool; 14, Miners' T., Ashington.
APPLE BLOSSOMS.—March 7, T.R., Barry; 14, H.M., Walsall.
BABY BUNTING.—March 7, R., Dewsbury; 14, T.R., Rochdale.
BAYNTON (HENRY) SHAKESPEAREAN CO.—March 7, Court, Warrington; 14, T.R., Bolton.
BEHIND THE SCENES.—March 7, H.M.T., Walsall.
BENTLEY CO. (FREDERICK).—March 7, Hip., Portsmouth; 14, Empire, Leeds.
BETTY.—March 7, Emp., Tonypandy; 14, Palace, Ammanford.
BIRD OF PARADISE (BUTT).—March 7, T.R., Newcastle; 14, Empire, Preston.
BLUE LAGOON.—March 7, Royalty, Chester; 14, Blackpool.
BOY, THE.—March 7, Emp., Penge.
BROWN SUGAR.—March 7, New, Cardiff; 14, Hip., Richmond.
BROWN SUGAR.—March 7, Pal., Gloucester; 14, New, Port Talbot.
CALDCLEUGH-SHACKLETON REP. CO.—March 7, Queen's, Berwick; 14, Palace, Blackhill.
CARL ROSA OPERA CO.—March 7, T.R., Glasgow; 14, T.R., Glasgow.
CARL ROSA OPERA CO. (N. Section).—March 7, O.H., Belfast; 14, O.H., Belfast.
CARL ROSA OPERA CO. (O Section).—March 7, Alh., Stourbridge; 14, T.R., Leamington.
CARMELLO.—March 7, Coliseum, Ilkeston.
CATCH OF THE SEASON.—March 7, Smethwick; 14, Ipswich.
CHARLEY'S AUNT.—March 7, Wimbledon Th.; 14, King's, Hammersmith.
CHINESE HONEYMOON.—March 7, Pav., Ayr.
CHU CHIN CHOW (PINK).—March 7, Peterborough; 14, T.R., Lincoln.
CHU CHIN CHOW (RED).—March 7, P.O.W., Bristol; 14, P.O.W., Birmingham.
CIRCUS QUEEN.—March 7, Hackney; 14, Shepherd's Bush.
COME OUT OF THE KITCHEN.—March 7, T.R., Lincoln; 14, T.R., Peterborough.
CORENTZ & HEATHER REP. CO.—March 7, Hip., Mexboro'; 14, Llanelly (Hip.).
DADDY LONG LEGS (MACDONALD & YOUNG).—March 7, T.R., Jarrow; 14, King's, Edinburgh.
DOBELL (W.L.) CO.—March 7, T.H., Coleraine.
DOLLAR PRINCESS.—March 7, T.R., Portsmouth; 14, Prince's, Bristol.
DON Q.—March 14, Ramsgate.
DORAN (CHAS.) SHAKESPEAREAN CO.—March 7, O.H., Kidderminster; 14, Northampton.
D'OYLY CARTE OPERA CO.—March 7, O.H., Manchester; 14, O.H., Manchester.
D'OYLY CARTE OPERA CO.—March 7, O.H., Harrogate; 14, Hip., Keighley.
FACE AT THE WINDOW.—March 7, Queen's, Farnworth; 14, Hip., Salford.
FAIR AND WARMER.—March 7, T.R., Bath; 14, Pal., Watford.
FORBES-ROBERTSON, FRANK.—March 7, New, Boston; 14, Pal., Newark.
FRENCH LEAVE (BLUE).—March 7, Eastbourne; 14, Windsor.
FRENCH LEAVE (RED).—March 7, Bury; 14, Wakefield.
GARDEN OF ALLAH.—March 7, Alh., Glasgow; 14, Pal., Manchester.
GARROD (WALTER V.) REP. CO.—March 7, Guildhall, Brecon.
GIRL FROM CIRO'S.—March 14, T.R., Exeter.
GOING UP.—March 7, H.M., Aberdeen; 14, Lyc., Edinburgh.
GORDON HEATHER REP. CO.—March 7, Alex., Pontefract; 14, Shodfriars, Boston.
GREY REP. CO. (OSWALD).—March 7, Lyric, Liverpool; 14, Woolwich.
GRUMPY.—March 7, T.R., Guildford; 14, Pier, Eastbourne.
HATHAWAY BARON REP. CO.—March 7, Pav., Ashington; 14, H.M., Carlisle.
HER ONLY WAY.—March 7, Pal., Watford.
HILL-MITCHELSON REP. CO.—Season, T.R., Leicester.
HINDLE WAKES.—March 7, Pav., Liverpool; 14, Hip., Ashton.
HINTON (ARTHUR) REP. C.—March 7, Prince's, Bradford.
HOWITT REP. CO. (E.C.).—March 7, Ogmore Vale; 14, E., Mountain Ash.
IRENE (BUTT).—March 7, Lyc., Sheffield; 14, Court, Liverpool.
IRENE (MACDONALD & YOUNG NORTH CO.).—March 7, T.R., St. Helens; 14, Court, Warrington.
IRENE (MACDONALD & YOUNG).—March 7, Hip., Darlington; 14, W.G., New Brighton.
JEFFERSONS, THE.—March 7, Playhouse, Dorking; 14, T.R., Aldershot.
KEEPERS OF PEACE. — March 7, Hip., Aston, Birmingham.
KIKI.—March 7, Palace Ramsgate.
KIMBERLEY & CLYDE REP.—March 7, T.R., Whitehaven.
KISS CALL.—March 7, H.M., Carlisle; 14, Pav., Ayr.
KISSING TIME (T. C. WRAY NORTH).—March 7, Aldershot; 14, E., Stratford.
KISSING TIME (T.C. WRAY SOUTH CO.).—March 7, W.G., New Brighton; 14, County, Shrewsbury.
(K)NIGHT OF THE GARTER.—March 14, Hip., Norwich.
LEE (RUBY) AND MAY (ERIC).—March 7, T.R., Sheffield; 14, Crewe.
LILAC DOMINO (MACDONALD & YOUNG).—March 7, Court, Wigan; 14, T.R., Bath.
LITTLE DUTCH GIRL (BUTT).—March 7, Prince's, Manchester; 14, T.R., Newcastle.
LIZZIE.—March 7, Marina, Lowestoft; 14, Col., Kettering.
LORD RICHARD IN THE PANTRY.—March 7, T.R., Halifax; 14, Alex., Hull.
LOVE'S SACRIFICE.—March 7, Hip., Lewisham.
MAID OF THE MOUNTAINS (MACDONALD & YOUNG'S SOUTH CO.).—March 7, Court, Shrewsbury; 14, Palace, Gloucester.
MAID OF THE MOUNTAINS (MACDONALD & YOUNG'S NORTH CO.—March 7, Grand, Nelson; 14, T.R., Worcester.
MAN FROM TORONTO.—March 14, W.P., Brighton.
MAN WHO CAME BACK.—March 7, Lyc., Edinboro'; 14, King's, Glasgow.
MARY ROSE.—March 7, P.O.W., Birmingham; 14, Prince's, Manchester.
MARY ROSE.—March 7, T.R., Brighton; 14, T.R., Portsmouth.
MILLS, C. WATSON.—March 7, Queen's, Farnworth; 14, Hip., Salford.
MR. PIM PASSES BY (DUDLEY STUART).—March 7, T.R., Worthing (3); New Cambridge (3); 14, Grand, Lweer.
MY OLD DUTCH (NORMAN).—March 7, T.R., Worcester; 14, T.R., King's Lynn.
MY SWEETHEART (ROSETTA HAWTREY'S CO.).—March 7, Empire, Porth.
NAUGHTY WIFE (MACDONALD & YOUNG).—March 7, O.H., Southport; 14, T.R., Dewsbury.
NEILSON SHAKESPEAREAN CO.—March 7, New, Oxford; 14, T.R., Brighton.
NEILSON TERRY (PHYLLIS).—March 7, King's, Hammersmith; 14, Wimbledon T.R., S.W.
NEW BARMAID, THE.—March 7, Emp., Edmonton; 14, Hip., Chesterfield.
NIGHT-NIGHTIE.—March 7, T.R., Manchester.
NIGHT OUT, A.—March 7, R., Nottingham; 14, R., Birmingham.
NIGHT OUT (T. C. WRAY).—March 7, T.R., York.
NOTHING BUT THE TRUTH (MACDONALD & YOUNG'S CO.).—March 7, Royalty, Barrow; 14, T.R., Norwich.
O'MARA OPERA CO.—March 7, Vic. O.H., Burnley.
OSMOND (MRS. FRED) CO.—March 7, T.R., Seaham Harbour; 14, Vic., West Stanley.
OTHER FELLOW, THE.—March 7, King's, Glasgow; 14, T.R., Halifax.
OUR PEG (SOUTH).—March 7, T.R., Exeter; 14, Lyc., Newport.
OUR PEG (NORTH).—March 7, T.R., Bradford; 14, P.O.W., Grimsby.
PADDY THE NEXT BEST THING (RED).—March 7, T.R., Ashton.
PADDY THE NEXT BEST THING (WHITE CO.).—March 7, W.G., Blackpool; 14, T.R., Bradford.
PAIR OF SIXES.—March 7, R., Manchester; 14, Pal., Westcliff.
PEG O' MY HEART (RALLAND & CAMERON).—March 7, Rugby; 14, Kidderminster.
PEG O' MY HEART (MACDONALD & YOUNG).—March 7, Grand, Southampton; 14, T.R., Bournemouth.
PERI, THE SLAVE OF LOVE.—March 7, T.R., Huddersfield.
PETER PAN (MALONE).—March 7, T.R., Bolton; 14, Shakespeare, Liverpool.
PICCADILLY PURITAN.—March 7, O.H., Scarboro'; 14, O.H., Blackpool.
PRETTY PEGGY (BLUE).—March 7, T.R., Ashton; 14, Tivoli, New Brighton.
PRIVATE SECRETARY.—March 7, Court, Liverpool; 14, Grand, Radcliffe.
QUAKER GIRL.—March 7, Pal., Gloucester; 14, T.R., Barry.
RAYNOR REPERTOIRE (NORTH).—March 14, Hip., Wrexham.
RIDDING (JOHN).—March 7, Hip., Cannock; 14, G., Wellington.
RIGHT TO STRIKE (A CO.).—March 7, T.R., Rochdale; 14, T.R., Bury.
RIGHT TO STRIKE.—March 7, Brixton Th., S.W.; 14, Southport.
ROMANCE.—March 7, G., Swansea; 14, G., Wolverhapton.
ROSES OF ARABY.—March 14, Hanley.
ROTTERS, THE.—March 7, Guernsey and Jersey; 17, T.R., Worthing (3).
ROYAL DIVORCE.—March 7, Grand, Luton; 14, Prince's, Bradford.
"RUINED" LADY.—March 7, Hip., Richmond; 14, Playhouse, Cardiff.
SHELLEY (HERBERT) REP. CO.—March 14, T.R., Sheffield.
SHOP GIRL.—March 7, G., Wolverhampton; 14, H.M., Aberdeen.
SHOULD A HUSBAND FORGIVE?—March 7, T.R., Seaham Harbour; 14, Vic., West Stanley.
SIGN OF THE CROSS.—March 7, T.R., Stockport; 14, T.R., York.
SILVER KING.—March 7, Lyc., Crewe; 14, Hip., Burslem.
SONS OF THE SEA.—March 7, Grand, Clapham.
SOUTHERN MAID (GEO. EDWARDES).—March 7, G., Lancaster; 14, O.H., Burton-on-Trent.
SWANEE.—March 7, Hip., Gateshead.
SYBIL (GEO. EDWARDES).—March 7, G., Leeds; 14, Lye, Sheffield.
TARZAN OF THE APES.—March 7, O.H., Buxton; 14, Grand, Oldnam.
TERRY (FRED) AND NEILSON (JULIA) CO.—March 7, O.H., Middlesboro'; 14, T.R., Huddersfield.
THREE WEEKS (VINT).—March 7, Pall., Aberdare; 14, W.H., Ferndale.
THREE WISE FOOLS (PLATT & GWENN).—March 7., T.R., Windsor; 14, New, Oxford (3).
TICKLED TO DEATH.—March 7, Camb., Spennymoor.
TIGER! TIGER!—March 14, Q.H., Scarborough.
TILLY OF BLOOMSBURY (A Co.).—March 7, T.R., Bournemouth; 14, Grand, Southampton.
TILLY OF BLOOMSBURY (B CO.). — March 7, Gaiety, Dublin; 14, Pav., Rhyl (3), P.P., Colwyn Bay (3).
TOTO (ALEXANDER HUMPHREY).—March 7, T.R., Castleford; 14, T.R., Macclesfield.
TOTO (MARK BLOW).—March 7, Emp., Preston; 14, Royalty, Chester.
TRIP TO PARIS.—March 7, Hip., Altrincham; 14, T.R., Wolverhampton.
TWO LITTLE DRUMMER BOYS.—March 7, Pal., Newcastle; 14, T.R., Coatbridge.
VOICE FROM THE MINARET (MARIE LOHR).—March 7, Pleas. Gdns., Folkestone; 14, T.R., Nottingham.
VOICE FROM THE MINARET (PLATT & GWENN).—March 7, O.H., Torquay; 14, O.H., Cheltenham.
WAGNER & SKARDON'S REP. CO.—March 7, Emp., Edmonton; 14, Hip., Chesterfield.
WEDDING BELLS (MACDONALD & YOUNG).—March 7, Grand, Blackpool; 14, Grand, Nelson.
WEEK-END, A.—March 7, King's, Longsight, Manchester; 14, Court, Bedford.
WELFITT-GRAY REP. CO. — March 14, Pal., Redditch.
WHEN KNIGHTS WERE BOLD.—March 7, Gai., Hastings.
WHO'S HOOPER?—March 7, T.R., Darlington; 14, Grand, West Hartlepool.
YOUNG PERSON IN PINK.—March 7, Art., Woolwich; 14, G., Southampton.

REVUES.

ALL BLACK.—March 7, Emp., Shoreditch.
BRAN-PIE.—March 7, Emp., Newport; 14, E., New Cross.
BUZZ ALONG.—March 7, Hip., Queen's Pk., Manchester; 14, T.R., Grantham.
DREAM GIRL.—March 7, O.H., Dudley; 14, T.R., Merthyr.
FAR EAST.—March 7, Euston.
FOLLIES OF 1920.—March 7, Hip., Leeds.
FOOTLIGHT FROLICS.—March 7, T.R., Burnley; 14, T.R., Aston.
GAY FLEURETTE.—March 7, Pav., Leicester.
HEADS OR TAILS.—March 7, Metropole, Bootle; 14, Hip., Leigh.
HUSTLE.—March 7, Hip., Putney; 14, Ilford.
JACK IN THE BOX.—March 7, Emp., West Bromwich; 14, O.H., Dudley.
JINGLES.—March 7,. Olymp., Liverpool; 14, Col., Glasgow.
JOY-BELLS.—March 7, J. H., Weymouth.
LADS OF THE VILLAGE.—March 7, Pal., Chelsea.
MAID OF THE SOUTH.—March 7, Marina, Lowestoft.
MIRTH AND MILLIONS.—March 7, Palace, Weston-s-Mare.
MUMMING BIRDS.—March 7, Hip., Rotherham; 14, Hip., Seacombe.
MY SON SAMMY.—March 7, Hip., Nottingham.
NON-STOP.—March 7, Hip., Southampton; 14, Southend.
NOTHING DOING.—March 7, Hip., Bolton.
OH, I!—March 7, Hip., Preston; 14, Pav. Liverpool.

"THE ERA" LETTER BOX.

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Lashwood, Mr. G.
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Lawson, Mr. uid
Leamore, Mr. Tom
Lee, Miss Aurio
Leedman, Mr. F.
Le Dair, Miss Jean
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Le Monte, Miss Genny
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Macklin, Mr. Hughes
Magley, Miss Irene
Marefield, Mr John
Maxwell, Mr. Terence
May, Mr. Edw.
Maynard, Miss Dolly
Maynard, Mr. Percy
Mayne Mr. N. Thorpe
McAudle, Mr. J. F.
McCrae, Miss Joan
McPhee, Professor
McKenzie, Mr. Jack
Meade, Capt. H. B.
Melbacks, The Musical
Millen, Miss Ruby
Mitchelson, Mr. Angus Hill
Mizuno, Mr. Cartore
Mollison M . William
Monkman, Miss Phyllis
Montefiore, Mr. Eade
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Pearce, r. Ashton
Peterman, Mr. J.
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Potte , Miss Ada
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Ray, Miss Nellie
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Ray, Mr. W.
Raymond, Mr. George
Raymond Mrs. Mason
Raymond, Mr Ray
Rea, Mr. C. H. S.
Rickard, Mr Frank
Richardson, Mr. A. J.
Roberts, Mr. Arthur
Robinson, Mr Snell
Rolls Mrs. E.
Royce, Mr. Arthur
Russell, Miss Ami
Russell, Miss Bab
Sandro, Vio.
Scott, Mr. S. Austin L.
Silbon, Mr. B.
Silvester's Circus
Silward, Mr. E.
Singer, Mr. B.
Smith, Mr. Sebastian
Skardon, Mr. C. H.
Slaughter, Miss Bessie
Smith, Mr. A. E.
Smith, Mr. A. C.
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Somerset, Mr. & Mrs.
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Somers, Mr. Dalton
Squire, Mr. Tom
Stanley, Mr. Arthur
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Stern, Mr. Sam
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Stewart, Miss R. G.
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Whitcliff Ten Trio
White, Miss Lee
Wigan, Mr. Montague
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Willett, Mr. Fred
William, Mr. H. G.
Williams, Mr. R. A.
Willis, Mr. Hubert
Wilson, Mr. Joseph
Wingrove, Mrs. I
Winskill, E.
Winter, Miss Jessie
Wood, Miss Daisy
Woodington, Miss Beatrice
Woodville, Mr. E.
Worth, Miss Constance
Wyndham, Mr. A.
Wynne Miss Kyrle
Wynne. Miss Wish
Yates, Miss Gretchen
Yorke, Mr. Percy
Yule, Miss Rose

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Makes its mark and is not afraid of the water.
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Of Stationers, Chemists, and Stores, 6d. and 1s.

OH! LAUGH.—March 7, Queen's, Leeds; 14, G., Mansfield.
PATCHES.—March 7, Emp., Holborn.
PRETTY PEGGY (LEW LAKE).—March 7, Plymouth.
SEE YOU LATER.—March 7, Hip., Chesterfield.
SPANGLES.—March 7, Emp., Kilburn; 14, Emp., Finsbury Pk.
SPICK AND SPAN.—March 7, R., Middlesbrough; 14, G., Consett.
SPLINTERS OF 1921.—March 7, Hip., Wolverhampton.
SWEET FANNY ADAMS.—March 7, T.R., Hyde; 14, Queen's, Farnworth.
TOPSY'S BABY.—March 7, Hip., Aldershot.
WHAT NEXT?—March 7, Hip., Ipswich; 14, Tunbridge Wells.
WHAT A NIGHT!—March 7, Hip., Hamilton; 14 Alh., Leith.
WHIRLIGIG, THE.—March 7, Emp., Sheffield; 14, Palace, Hull.
WILL YOU KISS ME?—March 7, Col., Glasgow.

PANTOMIMES.

CINDERELLA (FRED COLLINS).—March 7, O.H., Dunfermline; 14, Alh., Leith.
DICK WHITTINGTON (BISHOP).—March 7, Hip., Wigan.
JACK AND JILL (LEES.)—March 7, Paisley Theatre.
JACK AND THE BEANSTALK (FREDERICKS).—March 7, Pal., Chippenham (3), Pal., Frome (3).
MOTHER GOOSE (FREDERICKS).—March 7, Pal., Euston (2), Pal., Warminster (2).
RED RIDING HOOD (CONVERY).—March 7, T.R., Blyth.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Amy Brandon-Thomas—Wednesday, March 9.
Eddie Foy—Wednesday, March 9.
A. Galtimore—Wednesday, March 9.
Basil Gill—Thursday, March 10.
Henrietta Watson—Friday, March 11.
Annie Saker—Sunday, March 13.
Florence Smithson—Sunday, March 13.
Henry Chance-Newton—Sunday, March 13.
Alexandra Dagmar—Sunday, March 13.
Oswald Lingard—Monday, March 14.
H. J. Kirby—Monday, March 14.
Mrs. Kendal—Tuesday, March 15.
Leslie Stuart—Tuesday, March 15.
Monte Bayley—Tuesday, March 15.

The Birkbeck College Amateur Operatic Society (University of London) is giving four performances of "The Yeomen of the Guard" in the College Theatre, Breams Buildings, E.C. on March 9, 10, 11, and 12, and at the Friday evening performance H.R.H. Princess Christian and H.R.H. Princess Helen Victoria have promised to attend. Mr. George Robey's son will again appear in the cast, this time taking the part of Jack Point.

"A FAMILY AFFAIR."

Play, in Four Acts, by Agnes Blane, Produced at the Opera House, Blackpool, on Monday, Feb. 28.

Rev. the Hon. John Mainwaring ..... Athole Stewart
Joe Mainwaring ..... Anthony Holles
The Rev. Lincoln Conway ..... Charles Barrett
Peter Bower ..... William Holles
Eric Bower ..... John Hamilton
Captain Richards ..... Jack Melford
Davies ..... Elinor Hare
Mary Mainwaring ..... Joan Barry
Martha Mainwaring ..... Ailsa Grahame

The story concerns the household of the Rev and Hon. John Mainwaring. He is a widower, and is blessed with two daughters and a son. He has trained the elder daughter, Martha, to take her mother's place in the home, with the result that her whole life has been one long self-sacrifice. Martha has, indeed, put love out of her thoughts as impossible, and she regards herself as an old maid, and "on the shelf." Her father has worldly ambitions for his younger daughter Mary, and has planned a marriage with a vulgar but wealthy neighbour. Mary has a secret lover already, and possesses a will of her own. Consequently she revolts, and in the end is successful. Then the rev. and hon. father suggests that Martha should marry the rich man, and she in turn protests, but when her father reminds her of the promise she gave to her dying mother she surrenders. The father, who seemingly does not care a jot which of his daughters marries the wealthy suitor, looks like being successful, but Providence steps in at the right moment, and both sisters become betrothed to the men of their choice. There is a second plot connected with an unfounded charge of forgery brought against the vicar's young son.

The play got a very favourable reception from a crowded audience. Ample evidence indicated the carefulness of rehearsal and the production went smoothly and successfully from start to finish. The wealthy but vulgar Peter Bower was admirably played by Mr. William Holles. Miss Ailsa Grahame as Martha, the real heroine of the romance, also distinguished herself. Miss Joan Barry as the exponent of a lively flapper was excellent; Mr. Athole Hewart was good as the Vicar, and his demeanour as an exacting father well portrayed; Mr. Anthony Holles contributed a fine portrait of the boyish Joe Mainwaring; and Mr. Jack Melford scored as bashful Captain Richards. Mr. Charles Barrett treated the part of the Rev. Lincoln Conway in proper fashion, and the thankless rôle of Eric Bowers was well played by Mr. John Hamilton. Miss Elinor Hare was successful in her embodiment of a pert housemaid.

"I'll swear upon that bottle."
—Tempest, Act ii, Scene ii.
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—Henry VI., Act ii, Scene iii.

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"Re the Victoria Palace Tableaux Curtains, it gives me great pleasure to be able to congratulate you on the successful cleaning of same. Considering that they have been hanging since April, 1914, without having been dusted once, and even been severely damaged by an accident on the sprinkler, it is a wonderful bit of work of which your firm can be justly proud.
"Yours faithfully, JUAN E. SACKMAN."
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THEATRICAL GOSSIP.

Enforcing the Standard Contract—New Curfew Conditions in Dublin—Labour's View of the Entertainment Tax—Latest about Warriors' Day.

A.A. and the Standard Contract.

The campaign upon which the Actors' Association has embarked, with the object of compelling the observance of the standard contract, will commend itself to all friends of the profession. It is a measure of reform designed chiefly to help the rank and file of the profession, and its almost unanimous acceptance at the general meeting on Sunday is evidence of the determination of the members to carry it through.

Dublin's New Curfew.

Tentative arrangements for "carrying on" under the 9 o'clock curfew have been made here, writes our Dublin correspondent. At the Gaiety Theatre, where Messrs. Grossmith and Laurillard's "Tilly of Bloomsbury" company is booked, performances will commence at 5.30 each evening, and finish at 8 p.m. The Theatre Royal Hippodrome, which, up to the present, with 10 o'clock curfew, managed two houses nightly at 5.30 and 7.20, announce that for the present there will be only one house nightly at 6.25, with matinée performances each day (except Monday) at 2.30.

Labour and the Entertainments Tax.

A welcome, and possibly somewhat unexpected, indication of the attitude of the Labour Party towards the Entertainments Tax is to be found in the Second Interim Report of the Joint Committee on the cost of living, appointed by the Parliamentary Committee of the Trades Union Congress, the Labour Party, and other Trade Union and Labour organisations. In this report, which deals especially with the subject of taxation, the Entertainments Tax is referred to in the following terms:

"The Entertainments Tax, which yields about 1 per cent. of the total national revenue, ought, in our opinion, to be abolished. It is but little better than the 19th century 'tax on knowledge.' We do not think that theatres, cinemas, and concerts always exert the kind of influence which we should desire, but in the drama, in music, and—as its technique and possibilites become better understood—in the cinema we see agencies which ought to be encouraged rather than discouraged by means of taxation. We should prefer to see the State subsidising art, music, and the drama rather than relieving the well-to-do of an additional £11,000,000 of direct taxation by taxing the enjoyments of the mass of the people."

It is interesting to note that the committee which voices the above opinions comprises 17 Labour leaders, mostly well-known, including the Rt. Hon. J. H Thomas, M.P., Rt. Hon. C. W. Bowerman, M.P., Mr. Robert Smillie, J.P., and Mr Frank Hodges, J.P., and we trust that these gentlemen will use their influence in the direction indicated by their own report.

Warriors' Day.

Sir Arthur Pinero presided on Monday at a meeting of the General Committee of Warriors' Day, held at Drury Lane Theatre, when Mr. R. H. Gillespie, on behalf of the Executive Committee, reported the progress which had already been made in the arrangements for the great tribute of the entertainment world to Lord Haig's Fund for ex-Service men.

Mr. Gillespie reported that the following London and suburban theatres have promised their assistance: Adelphi, Aldwych, Ambassadors, Apollo, Borough Theatre (Stratford), Brixton, Comedy, Covent Garden, Court, Criterion, Daly's, Duke of York's, Empire, Everyman Theatre (Hampstead), Gaiety, Globe, Garrick, Haymarket, His Majesty's, Little, Lyric, Lyceum, Lyric (Hammersmith), Maskelyne's, Madame Tussaud's, New Oxford, Palace, Pavilion, Playhouse, Prince of Wales, Queen's, Royalty, Royal Victoria Hall, Savoy, St. Martin's, Strand, Shaftesbury, St. James', Theatre Royal (Drury Lane), Three Arts Club.

Sir Arthur Pinero said that while they were not there to exchange civilities, they must all congratulate the Executive Committee on the enormous amount of work they had undertaken, and the very brilliant results which had attended it. When they had done they would have accomplished a very memorable task.

Mr. Williams (Concert Artist Association) and Mr. Fisher White (Actors' Association) were co-opted to the General Committee, and Sir Alfred Butt and Mr. Gerald du Maurier were unanimously elected joint honorary treasurers.

In view of the fact that various queries have been raised as to the method of disposing of the funds raised by Warriors' Day, Sir Frederick Maurice made the following statement on the subject

Disposal of Funds.

It is proposed that all funds collected as the result of Warriors' Day shall be sent to the Secretary, Warriors' Day, Drury Lane Theatre. As soon as the whole of the proceeds have been collected a cheque for the entire amount will be handed to Lord Haig, with the recommendation that the sum should be allocated as to two-thirds for ex-Service men and their dependants, one-third for officers and their dependants, and with the further recommendation that when the desire is expressed money collected in any particular area shall be earmarked for distribution in that area.

The money for officers will be handed to the Officers' Association for distribution through its branches, and for ex-Service men to the Unity Relief Fund, which is managed by a committee of representatives of the great ex-Service organisations, for distribution through local Unity Relief Committees.

A "Modernity" Manager.

Actor-Manager Norman McKinnel, in describing the new play, "The Ninth Earl," with which he starts a long tenancy of the Comedy to-night (Wednesday) assures us that it is his intention to confine his play-producing output as far as possible to modern works. For choice, comedies or dramas with reasonably happy endings.

The character to be played by Manager McKinnel is of pathetic interest, surrounded by what might be called high and eccentric comedy associates. It is that of a man who fights his way from shame to honour, and is eventually led back to the latter state by the very woman for whose sake he wilfully wrought his downfall. Thus it will be seen that "The Ninth Earl" has a happy ending.

There is a very important prologue, "in which," said Mr. McKinnel, "I shall have to appear younger than I am, and anon Miss Jessie Winter, the heroine, will have to seem older than she is." The play proper—which is in three acts—starts fifteen years after that prologue, and then it all takes place in one day!

In due course, Norman McKinnel will present three new plays at the Comedy—pending his fixing other pieces. These three are respectively a new drama by a brand-new dramatist, a bright and breezy comedy by Arnold Bennett, and a powerful play by Joseph Conrad.

Re-lighting "The Sacred Lamp."

What delightful old John Hollingshead so slyly called "The Sacred Lamp of Burlesque" is about to be re-lighted at the theatre which he started, namely the Gaiety. This will be the travesty written by Firth Shephard and Adrian Ross, set to music by Willy Redstone and Melville Gideon, and described in "The Era" about three months back.

Stackpoole Succeeds Shakespeare.

"The Tempest," so beautifully presented by Miss Viola Tree, must be withdrawn from the Aldwych after next Saturday night's performance. At Easter the Reandean Company returns thereto, and will start with the Charlton-Mann-MacOwan successful dramatisation of De Vere Stackpoole's romance, "The Blue Lagoon," recently removed from the Prince of Wales's to the Princes. In due course the Reandeaners will present the long ago announced new Oriental drama, "Hassan."

Huntley Wright's Contract.

Unique circumstances are associated with Huntley Wright's appearance in "Sybil," at Daly's Theatre. On Aug. 1, 1914, Huntley Wright signed a contract with the late Mr. George Edwardes to play in "Sybil." Three days later war was declared, and the actor "joined up."

Early in the present year Huntley Wright was offered the rôle of Poire in "Sybil," when he informed the astonished management that he already held a contract for this part. It is this very rôle that the versatile comedian is now adding to his list of previous successes.

The Stage Golfing Society.

Harry Welchman (handicap 10) won the Stage Golfing Society's monthly medal competition at Wimbledon Park on Friday, with a return of 79—10=69.

The members of the Ladies' Stage Golfing Society held a meeting at Beaconsfield on Friday, when Mrs. Cory-Wright won the first prize with a card of 99—19=80. Mrs. Robert Nainby, 120—36=84, was second; F. Miss Madeleine Seymour, 100—15=85, third. There was a good field of competitors, among the players being Miss Viola Tree, Miss Winifred Barnes, Miss Mollie Ramsden, Miss Madge Saunders, Miss Maude Cressell, Mrs. Du Maurier and Miss Maisie Evans.

The Vogue of "Mary Rose."

Mr. Frederick Harrison's company in Sir James Barrie's great play, "Mary Rose," terminated their two weeks' run at the Theatre Royal, Edinburgh, amidst scenes of great enthusiasm. The advance booking broke all records of the theatre, all seats being booked on the Monday for the week, and an enormous number of patrons had to be turned away. Owing to the great success of "Mary Rose" in the provinces, Mr. Harrison has decided to send out a third company in the autumn.

Phœnix Productions.

The committee of the Phœnix announce that their production of Congreve's "Love for Love" will take place on the 20th and 22nd March, Sunday evening and Tuesday afternoon. The play will be produced by Allan Wade in a new setting designed by Norman Wilkinson for the society's production of Restoration plays. A strong cast includes Helen Haye, Alice Mansfield, Joan Vivian Rees, Athene Seyler, Catherine Willard, Roy Byford, Ben Field, Baliol Holloway, Eugene Leahy, Miles Malleson, Ion Swinley, and Ernest Thesiger.

The "Musketeers" Musicalised.

We have received the following telegram from a correspondent at Cannes, regarding the production of Mr. Isidore de Lara's new opera, "The Three Musketeers" there on Thursday night:—

"Production 'Three Musketeers' at Theatre du Casino Municipal, Thursday night great success. House packed with all distinguished visitors, including King of Portugal, Grand Duke Michael, Duchess of Westminster. Maguenat Chenal as Queen of France gave wonderful performance. Throughout whole production audience showed great enthusiasm, and at end Isidore de Lara received great ovation."

Scenic Artists' Conference.

A meeting to which all scenic artists are invited will be held in the Large Hall of "The Horns," Kennington, on Friday next, March 11, commencing at 7 p.m., when Mr. Leolyn Hart will deliver an important address on the subject of "The Existing Organisations of Scenic Artists." The members of the Scene Painters' Guild and the Scenic Artists' Assistants Branch of the National Association of Theatrical Employees will be present.

Death of Mr. Paul Potter.

News has been received of the death in New York of Mr. Paul Meredith Potter, the dramatist. He was found dead in bed on Monday morning, having died, it appears, from natural causes. A son of the headmaster of King Edward's School, Bath, Mr. Potter was born at Brighton, England, in 1853. His dramatisation of Du Maurier's novel, "Trilby," was produced by Sir Herbert Tree at the Haymarket in 1895. He was the author of a number of other plays, including "The Ugly Duckling," "Sheridan, or the Maid of Bath," "Under Two Flags," from Ouida's novel, etc.

"Welcome Stranger."

Mr. Harry Green, whose interesting article on his future venture appeared last week, informs us that the play in which he is to appear will be produced at the Queen's Theatre, London, on March 21. The title of the new production is "Welcome Stranger," written by Mr. Aaron Hoffman, the author of "Uncle Sam."

Thirty Years' Collaboration.

With their new great success, "The Savage and the Woman," at the Lyceum, Arthur Shirley and Ben Landeck start the thirtieth year of their drama-devising collaboration. It is a quarter of a century since they wrote that military thriller, "Tommy Atkins."

A Ray-diant Nymph.

"The Rainbow Girl" is the name of an American musical play to be presented ere long in London by that popular trans-atlantic impresario, Tom Ryley.

Leslie Stuart Home Again.

We learn from the lyrical Leslie Stuart, but recently returned from the States, that he is teeming with plans concerning new musical play and comic opera scores all out of his own humorous head. The melodious composer of "Florodora," and of so many delightful ditties, should be heartily welcome back to our West End theatres.

Pantomimists' Festivity.

A lunch was given on Friday last at the Swan Hotel by Mr. Hamilton Baines, of the Theatre Royal, Bristol, to the principals of this pantomime. The toasts of "The Ladies," proposed by Mr. Albert Froude, and "Mr. Hamilton Baines," by Mr. Windsor Stevenson, were received with musical honours.

Actors' Benevolent Fund.

At the committee meeting of the A.B.F. held on March 3 the sum of £116 11s. 6d. was granted in relief, inclusive of emergency assistance. Twenty-three cases were considered, and of these twenty were assisted, irrespective of £70 1s. 6d. granted in weekly allowances.

Lyceum Club Production.

The Lyceum Club Stage Society is giving its second dramatic performance on Sunday, March 13, at 8.30. The programme will consist of two little plays by members: "An Emergency Case," by Florence Best, produced by H. A. Saintsbury, who will also play in it, and "Seen Through a Veil," by Lucy Rale, produced by Miss Elsie Chester. Lady Tree has kindly consented to recite. Misses Margaret Bannerman and Dorothy Holmes Gore, Mr. Cyril Raymond, Mr. Denys Blakelock, and many other well-known artists are also appearing.

Presentation to W. W. Kelly.

Amid a scene of enthusiasm the successful ten weeks' grand opera at the Liverpool Shakespeare was brought to a close on Saturday night, when the enterprising Mr. W. W. Kelly was presented with his portrait in oils.

The theatre was packed in all parts, and at the conclusion of "Pagliacci," Mr. Joseph O'Mara, surrounded by the members of his company, thanked Liverpool for the very handsome manner in which they had patronised the long series of operas. At one time he felt that the Mersey city was not musical, but he had changed his mind, and now looked upon it as the most musical place in the whole kingdom. There was one man to whom, above all others, was due the success of grand opera in Liverpool, and that was Mr. W. W. Kelly. (Applause.)

Starting some thirteen years ago with the Moody-Manners company, Mr. Kelly ventured on giving grand opera at popular prices, and had gradually extended the seasons until in 1918 and 1919 he ran no fewer than 58 weeks successfully. Such a result could not be achieved in any other city. As some recognition of Mr. Kelly's services and enterprise in this direction, opera lovers in Liverpool had subscribed towards presenting him with his portrait in oils, among the contributors being a large number of wounded soldiers, who thus desired to show their appreciation of what Mr. and Mrs. Kelly had done for them during the war.

Amid loud applause, the portrait, a very lifelike one, of three-quarter length, in a valuable gold frame, was then unveiled. Mr. Kelly, who was received with "For He's a Jolly Good Fellow," recalled his first association with grand opera at Kelly's Theatre, under the ægis of the Moody-Manners Company, thirteen years ago. He had been forewarned that this, the thirteenth season of opera, would be disastrous for him, but he had killed superstition, and the season just concluded had proved the most successful of all. There was no doubt that Liverpool paid as an operatic centre, despite what a certain distinguished musical gentleman had to say about Liverpool a few months ago. Mr. Kelly oded that he had signed a contract with Mr. O'Mara for another visit next Christmas.

A beautiful gold-mounted bag having been presented to Mrs. Kelly by Mr. O'Mara, the orchestra struck up "For Auld Lang Syne," and the curtain fell amid a scene of renewed enthusiasm.

O'Mara Company at Liverpool.

The phenomenal success of the O'Mara opera season at the Shakespeare Theatre, Liverpool, is testimony to the high standard the company has attained, and to the growing popularity of grand opera in English as a form of entertainment. All financial records for the theatre have been broken. The O'Mara Liverpool season terminated on Saturday evening in the presence of a packed house. The heavy seat bookings had necessitated an extra matinée on Wednesday last. Twenty-one operas were presented during the season.

Royal General Theatrical Fund.

A reminder may be given of the annual general meeting of the members of the Association, to be held at the offices of the Fund, 55 and 56, Goschen-buildings, 12 and 13, Henrietta-street, London, W.C. 2, on Friday, March 18, at 12 noon. The business includes the receipt of the annual report, the accounts for 1920, and the election of president, chairman, treasurer, and directors.

LIGHTNING STRIKE.

TO THE EDITOR OF "THE ERA."

Dear Sir,—As director of the Henry Baynton Company, I should feel gratified if you would give publicity to this letter. I feel it is necessary, not only for the interest of this company, but the profession at large, that such publicity should be given. On Saturday evening last I entered the main entrance of the Theatre Royal, Blackburn, where this company was playing, and discovered what subsequently proved to be a delegate of the Actors' Association, discussing with two new members of the company (whilst the audience were entering the vestibule of the theatre) matters relating to this company. At the request of the said delegate I granted him an immediate interview, though it naturally caused me great inconvenience, as the curtain was due to rise in half an hour. Without any warning, or even hint, that there was any dissatisfaction among a company who for the major part have worked together happily and peacefully for the past two and a quarter years, the delegate informed me that, unless I agreed to sign agreement to certain stipulations of the two aggrieved members of the company, 90 per cent. of the members had decided to strike that evening. By this time it was 6.55, and the curtain was due to rise at 7.15. As this venture is not entirely my own, I pointed out it was impossible for me to sign a document on my own responsibility, whereupon the delegate pulled out his watch and curtly informed me that he had a train to catch to Manchester, and that unless such document *was* signed, the company would not play, and he would, as he had done at Bootle, close the theatre.

Knowing that the curtain *must* rise to a theatre packed to its capacity, I agreed under protest to sign the said document, provided he would give me a letter stating that the curtain would not rise that evening owing to the company's refusal to play. This he refused. It was six minutes past seven. He next asked me to give my word of honour that justice should be done in the cases he quoted. In reply to this, I, as a very enthusiastic upholder of the A.A., said, while entire control of the company did not rest in my hands, I would do my utmost to ensure absolute justice. The discussion ended with the threat that unless all the points raised were conceded he would close the theatre Wednesday next, March 3. On leaving my dressing-room I discovered that, apart from the said two members, everyone in the company had refused to have anything to do with the strike; in fact, knew nothing whatever about it until the delegate was in my room. I can only conclude that the delegate had either been misinformed, or had resorted to mere bluff to force my hand. The grievances which were put forward as justification for this amazing action, and could very easily have been adjusted by a letter from Mr Lugg to me, were as follows:—

(1) "That probationers in this company were allowed to play small speaking parts."

In reply to this, may I state that the company is at as full strength as were the companies of "Sir Frank Benson" and the late "Mr. H. B. Irving" during my extensive engagements with both. Whereas in these companies and also some recent London productions, it has been the custom to double and treble parts, I, to save the company this hard work, have, when I have seen undoubted talent amongst students and probationers, allowed them to play small parts. This, I may point out, has *never* been done to save a salary.

(2) "Two members of this company had asked three times for a contract."

On this point we were undoubtedly in the wrong. It was, however, not deliberate, and occasioned only by a slip of memory on the part of the manager, who, owing to extensive educational work we have recently undertaken with the schools, has been absent from the company five days a week. Nevertheless, no single clause of the A.A. contract has been breached.

(3) "That the members of the company were expected to provide wigs, tights, and shoes."

I may here remark that we have plenty of tights and shoes lying idle, and when members *do* wear their own it is merely because they are particularly interested in colour scheme, &c., and before they wear anything they have provided themselves they come to me as their producer and ask permission to change what has been provided for them. Regarding wigs, if other Shakespearean companies provide them, we certainly will. My experience so far has been that Shakespearean artists prefer to provide their own wigs. However, on this point and clause (1), I will arrange to be ruled by the A.A. Referring again to clause (1), it seems to me very hard on promising provincial people who cannot afford to pay their expenses in London whilst taking a course of tuition at some of our excellent, but nevertheless expensive, dramatic schools.

May I, in conclusion, say that only one A.A. member of the company besides the two who have caused this unfortunate occurrence, had been consulted at all by the A.A. delegate, and to-day (Monday, Feb. 28) the entire company voluntarily came to me expressing their appreciation of the way they have been treated, and their condemnation of the tactics adopted by the representative of the A.A. in threatening me, without warning or even protest, with a lightning strike half an hour before the rise of the curtain.—Yours faithfully,

HENRY BAYNTON.

Theatre Royal, Rochdale,
March 2, 1921.

We very much regret that a quite unauthorised advertisement appeared in our issue of the 16th ult. with reference to a vacancy for a musical conductor at the Theatre Royal, Portsmouth.

Mr. Charles H. Peters is the musical director under an engagement with the Portsmouth Theatres, Ltd., and he has occupied this position for the last seven years, and previous to that has had long associations with Mr. Peter Davey, the general manager of the company, and there is no suggestion whatever of his connection with the company being severed. In the circumstances we are sorry that the advertisement should have appeared owing to the action of some unscrupulous person having misled us in the matter.

THE TRAINING OF ACTORS.

A PLEA FOR THE AMATEUR—GARRICK AND A SCRAP OF PAPER.

A PLEA FOR THE AMATEUR.

TO THE EDITOR OF THE ERA.

Sir,—The amateur actor has always been the most despised and rejected of men. In every other walk of life the amateur has been tolerated at least, but on the stage nothing but scorn has been heaped upon the person whose only misdeed has been a love for the art of acting. It is a peculiar position, but one that can be accounted for.

It may be correct to say that the theatrical profession is overcrowded, but it is certainly not correct to say that the art is overcrowded. Really artistic actors are extremely hard to find.

And this is exactly where the amateur comes in. There must be thousands of amateurs who have a love of the drama deeply ingrained in their hearts. These amateurs, logically speaking, should form the recruiting ground from whence the actors of the future should be drawn. But are they given a chance?

If acting is to be viewed as an art, it must be realised that it *cannot be taught*. The actor must be born, he must live for his art, and be willing to suffer hardships for it. Stage "technique" can be taught, but the true love of drama is something deeper, and without that true love a man can never become an actor. That is the trouble with the stage to-day. So many professionals look upon their work as mere drudgery—a means of making a living, and, judging from their letters, an extremely hard way of making a living.

But mention the possibility of the amateur realising the true inwardness of acting, and your professional is up in arms immediately. To the professional every amateur appears to be an untalented, moneyed young person who wishes to take up a stage career because it is a "jolly" thing. They entirely overlook the possibility of an amateur being an unmoneyed, talented young man, who is probably willing to sacrifice a great deal for his love of drama.

The various schemes suggested to "train" stage aspirants are not worth the paper they are written on. One cannot take a person and teach him to become a painter, a poet, a composer, a sculptor, or any kind of artist. The very suggestion that one can be trained to become an actor argues that the person making it does not regard acting as an art.

If acting is a trade, it is quite right that one can be trained for it. Anyone can become a bricklayer or a riveter if they go through the usual apprenticeship. But twenty years' apprenticeship will not make an actor of a man who has not the divine spark firmly implanted in his bosom.

On the other hand, a stage aspirant with a knowledge and an appreciation of drama needs but a slight acquaintance with professional ideas to be able to make his appearance with every confidence. Who, then, is to be given the chance of demonstrating his worth—the person who can afford to undergo a lengthy training, and who has no latent talent, or the amateur already half skilled in the technicalities of the stage, and with a love of his work that will lead him to exert every sinew to better his performance?

The professional must get the idea out of his head that the amateur is always a wealthy person. Very often he can hardly afford the expense which his hobby entails, but he does what he can, satisfied with the thought that he is doing his best. It must not be forgotten that amateur societies have produced plays that were not a financial proposition for the professional producer, and surely the drama owes some recompense to societies who have given artistic productions of plays that otherwise would be left to bloom and blush unseen because they were not money-makers.

Can the professional actors not be a little tolerant? Can they not give the amateur a chance and refrain from condemning him unheard? If he is useless, he ought not to be allowed to go on the stage, and managers should be prevented from employing him. But if he has that "vital spark" that is so rare nowadays, why condemn him to several years' "training," which is absolutely unnecessary.

Yours faithfully,
ERNEST L. M'KEAG

Newcastle-on-Tyne, March 3, 1921.

TO THE EDITOR OF "THE ERA."

Sir,—I hasten to apologise to Mr. Beresford-Innes if I have caused him any offence. Nothing was further from my mind. My first sentence, I fear, caused the impression.

Apart from this, I stand by every line of my previous letter. I fear that unless my correspondent admits that there is much poor acting on the English stage to-day, and that this is chiefly due to faulty technique, it will be impossible for us ever to reach agreement.

If he admits these points, then we can proceed to locate the trouble. I believe that acting is a very difficult art, and that acting technique is extremely comprehensive, and requires much study and practice.

In my stage experience (which is less than my correspondent's by many years) I have rarely met a producer who has taken any special care with a beginner, and I have not yet met a stage manager (who so often conducts rehearsals) to whom I would care to go for advice or help on stage technique.

If there is truth in these assertions, then they help to support my statement that little more than a slovenly medley of acting can be picked up by skipping the student period.

My contention is that concentrated study and training will raise the whole status of the profession. It will cause the "ordinary" individual to be a sound actor; and it will make the genius greater than he could be without it. The trained actor can carry on without genius, but no genius can carry on without training. This course of study can, in my opinion, only be given at a well-managed academy, and I make no apology for again drawing a close analogy between acting, painting, and music.

If, on the other hand, Mr. Beresford-Innes is content with the present standard of dramatic art, I have no more to say.—I am, yours faithfully,

ROBERT YOUNG.

31, Granville-square,
King's Cross-road, W.C. 1.
March 2, 1921.

GARRICK AND A SCRAP OF PAPER.

TO THE EDITOR OF "THE ERA."

Dear Sir,—Is it necessary to go back centuries to learn what Socrates, who was neither an actor nor a theatrical manager, *may* have said when Sir Johnston Forbes-Robertson, who is both, expresses himself as follows: "I don't think there is anything the matter with the British stage. It compares very favourably with the past—indeed, the average talent is higher, and I see no cause for pessimism."

Further on he adds: "There is always a large public for the drama, and the stage, so far as interpreters are concerned, is, in my humble opinion, crowded with talent." And all this, terrible to relate, without certificate, licence, permit or penalty!

A Scrap of Paper can never make a Garrick, but a "closed shop" may mean closed theatres also. The question for the actor to bear in mind is whether he wishes to be the servant of art or to become the slave of the academy. Throw Red Tape to the dogs; we'll none of it.—Yours respectfully,

RICHARD HENRY LACE.

The Actors' Association, London,
March 7, 1921.

THE STANDARD CONTRACT.

TO THE EDITOR OF "THE ERA."

Dear Sir,—You will have noted that it is the general wish of this Association and the Actors' Association that the standard touring contract as arranged between the two associations should be adopted by all touring managers. It is a contract which is fair in its dealings, and to which no honest manager can take exception in its general application.

The members of my association, comprising over 90 per cent. of the responsible managers, are bound by the rules of the association to carry out the terms of the standard contract; there, are, however, managers not connected with this association, where the conditions of the employment of artists fall a long way below the standard set up in this contract, and where salaries are paid below the standard contract minimum.

In many cases advertisements for artists and of companies wanting dates appear in your columns, inserted by the very managers referred to. I realise that it is impossible for you to know the salaries paid in the companies on tour, and therefore almost an impossibility for you to exclude these advertisements from your columns, but I should like to see some distinction drawn between the advertisements of managers who are members of this association and those who are not. May I ask, therefore, that you will in future make a special heading to the "Wanted Theatres" and "Wanted Artists" advertisements columns, with only advertisements of members of this association inserted under such special heading? This would indicate both to theatre proprietors and artists that the names of managers so appearing were endeavouring to raise the level of the industry as a whole. No responsible manager need be outside this association who is prepared to abide by the terms of the standard contract.—I remain, yours faithfully,

LOUIS CASSON, Secretary.

The Association of Touring Managers,
178, Shaftesbury avenue, London, W.C. 2,
March 7, 1921.

[We are quite prepared to do our best to conform to the request contained in the above communication. We propose to start the new arrangement in our next issue, and shall be obliged if members of the association in forwarding advertisements will state that they are members of the Association of Touring Managers, with a definite request that their advertisements shall be inserted under this special heading.]

ACTORS' ASSOCIATION.

At the propaganda meeting on Thursday, March 3, the "Birth of Trades Unionism" was dealt with, and as those members present expressed themselves deeply interested a further paper will be read at an early date on "The Birth and Life of Trades Unionism." All members interested are invited to attend the meeting on Thursday, March 17, at the Association rooms, at 3 o'clock.

Protection Fund.

The Protection Fund levy of 6d. per week for six months was duly passed at the general meeting on Sunday last, and a ballot will be taken of the entire Association on this point. The levy is a minimum contribution, and all members who are desirous of doing so can contribute any further sum they may wish in order to swell the fund to combat the bogus managers and those who, by not using the Standard Contract, do not give their artists a fair standard of life.

Sunday Opening of Theatres.

Members will notice the resolution passed at Sunday's meeting against the Sunday opening of theatres, and non-members are warned that a strong campaign is being conducted more or less in secret to endeavour to bring about the Sunday opening of theatres, and they are strongly advised to immediately join the Association, as this organisation is the only force that stands between them and a seven days working week.

Friday's Council Meeting.

Present:—Mr. Fisher White (in the chair), Messrs. F. B. J. Sharp, A. Geo. Fry, Ben Webster, W. Edward Stirling, Herbert Pearson, Basil Rathbone, Frank Irish, Frank Denis, Walter Gay, J. Scott Leighton, Clifford Rean, C. Hargrave Mansell, Robert Michaelis, Bertram Wallis, Murri Moncrieff, Henry Vibart, Luke Forster, A. Harding Steerman, Lennox Pawle, Alfred Lugg (secretary), Misses Kathleen Magee, Gladys Holliott, Ethel Griffies, Jessica Black, Lisa Coleman, Haidee Gunn, Mary Jerrold, Mme. Isabel Beresford, and Mrs. Saba Raleigh.

The reports of the Ways and Means, Nominations, and House Committees were read and adopted.

Letters were read from "Warriors' Day" Committee, Mr. Sydney Paxton regretting his non-attendance, Mr. Chas. Stone, Miss Lucy Sibley, Miss Phyllis Broughton, Miss Renee Kelly, and Messrs Cyril Austen-Lee and Howard Brenan regretting inability to attend, the Industrial Christian Fellowship, and Mr. Leo Trool.

ACTORS' BILL OF RIGHTS.

A.A.'S FIGHT TO ENFORCE THE STANDARD CONTRACT.

OPPOSITION TO SUNDAY THEATRES.

The Actors' Association has now made the boycott a very definite part of their fighting policy, and on Sunday night there was a moderately good attendance, considering the wretched weather, at a general meeting held in the Shaftesbury Theatre to place the policy on a firmer basis. Mr. J. Fisher White was in the chair, and among those on the platform were Miss Ethel Griffies, Miss Haidee Gunn, Messrs. Clifford Rean, Robert Michaelis, F. B. J. Sharp, Hy. Vibart, Foster, Sydney Paxton, Frank Irish, and Alfred Lugg.

The chairman, at the outset, said they would acknowledge that it was no use demanding a better contract than they had until they had secured the universal adoption of the present contract. The first resolution was an attempt to get the Association authority to procure the universal adoption of the standard contract. That was not so good as they would like, but it was better than some of them could get individually, otherwise there would be no necessity for that campaign. If they considered the proposals to be put before them worth while, they should support the Council to the full. It was absolutely essential for the effectiveness of a trade union that they should have funds to protect their members. If they could not protect their members they could do nothing. Never before had they had so serious a business in hand. It was really a matter for sacrifice. They were out to do something which was not a small thing at all. They were out to force upon every manager recognition of their standard contract. (Hear, hear.) He appealed to them to make the necessary sacrifice, and then to go forth as missionaries preaching to those outside the Association.

Actors' Magna Charta.

Mr. Clifford Rean then moved the first resolution, which was as follows:—

(a) In pursuance of the policy laid down at the Ambassadors Theatre by resolution of a general meeting held Dec. 19, 1920: "That this meeting approves the Council's policy to boycott managers who do not pay the minimum wage and those who do not observe the conditions of the Standard contract, and pledges itself to support this policy to the fullest possible extent"; it is hereby resolved that on and after March 21 that every manager coming within the scope of the above resolution shall be, as far as possible, boycotted by the Association, and it is also resolved that any member after that date who signs a contract other than the Standard Contract shall not be entitled to the protection of the Association, but that any artist who shall suffer by carrying out a resolution of the Council shall, according to the rules, be entitled to protection from the Protection Fund.

They were out, he said, to defend the future of their bill of rights; the touring actors' Magna Charta. Upon that fight depended whether it was to become a dead letter or whether it became a living reality. At present it was almost a dead letter. But unless they were going to give it their full support and insist on its adoption all the way round, the managers who were now carrying it out would surely, one by one, neglect it, and then they would have the terrible curse thrown upon them that they were afraid; they they had not the courage, the will, and the self-sacrifice for a few weeks to stand together and to build up the future of their own profession.

Mr. Rean gave a history of the negotiations which led up to the Standard Contract; how the Managers' Association found that an enormous number of managers were not carrying out the contract, and when they (the A.A.) asked that it should be amended they were promptly told, first of all, to get the contract universally adopted. The Council, said Mr. Rean, were powerless without the full support of the members. It was no good trying to get the contract adopted when people would go outside—unfortunately at the present time business was bad—and accept terms lower than those of the Standard Contract. The managers twitted them with that, and said, "You have no control over your members."

What the Proposal Means.

Mr. Rean went on to explain what the latter part of the resolution meant. Several people were at present working for terms lower than the Standard Contract. From March 21 no members of the Association would be allowed to accept any contract at lower terms. It must be the whole Contract and nothing but the Contract. If lower terms were accepted the members would not receive protection. That meant that when his company was boycotted, as assuredly it would be, he would not be entitled to unemployment pay. Undivided, loyal support to the Association was essential, and without it it was impossible to carry through this boycott, and that was the only way they could enforce the Standard Contract. He felt it would not be a long fight if only they stood together. (Applause.)

Miss Haidee Gunn seconded.

The proposal was then open to discussion, and Mr. Terriss protested against the proposal on the grounds that there was so much unemployment in the business at the present time—more now than ever before in the history of the profession.

An Amendment.

Mr. Lilley moved an amendment, adding to the resolution, after "shall not be entitled to the protection of the Association," the words, "and renders himself liable, by order of the Council, to expulsion." Without these words the resolution aided and abetted a man to become a blackleg, and once a blackleg, always a blackleg. (Hear, hear.)

Mr. Ford seconded.

Method of Enforcement.

Mr. Lugg, who was received with applause, said that the resolution was the obvious result of the one passed on Dec. 19. It became necessary for them to find out how they were going to apply that resolution, and the resolution proposed that night was the method the Council thought the best for applying the powers given them in December last. They were faced with this position: The managers, some of them—and he said that after very careful consideration—were loyally endeavouring to raise the standard of the profession. But those managers were in a very small minority. They had, however, sufficient influence on their fellow members to prevail upon them to agree that they would give this minimum standard of life to all artists whom they engaged. The Association had insisted that the Contract should become universal. They had insisted by word of mouth; now they were endeavouring to obtain powers to insist by action. The managers having agreed that any one of their members not accepting the minimum Standard Contract should be expelled, surely it became incumbent upon the Association to insist upon it themselves. (Applause.) They were not doing as much to help themselves as the managers had shown themselves willing to do. One reason why he gave his absolute support to this resolution was that it was going to help the unemployed artist. (Applause.) In the case of bogus managers and those who did not accept the terms of the Standard Contract, generally speaking, the artists in these companies were unprotected. They had not sufficient pride of profession to join either the V.A.F. or the A.A. The worst enemy they had—the one and only enemy they had—which they could not successfully compete with was the non-member, and if by any policy they could throw out of employment the non-members and get their own members employed they would undoubtedly help to solve the question of unemployment in their own ranks.

The Resident Manager.

Mr. Lugg then referred to the position of the resident manager, and said that when they started the negotiations it was with the A.T.M. only, and if they had been able to negotiate with the A.T.M. alone he felt sure they would have had a better contract than the one they had. Although the Theatrical Managers' Association was brought into the negotiations they had taken no steps whatever to see that their members abided by it. They had to approach the resident managers and ask them to say they would not book companies unless they observed the Standard Contract. (Applause.)

The resolution was then passed, with the addition of Mr. Lilley's amendment.

Effect of the Revue.

Mr. Robert Michaelis moved the second resolution, which ran:—

(b) That a Protection Fund levy be made on all members of 6d. per week for six months, commencing from Monday, March 14.

Mr. Michaelis said he recognised that it was an awkward time to make such a proposition. It would be awkward even if there were no unemployment. One of the greatest causes of that was the touring revues, which employed practically no actors or actresses. These revues were monopolising a great many of the suburban theatres, and they were largely composed of domestic servants, shop assistants, and gentlemen who otherwise would be serving sausages or other comestibles. (Laughter.) These people were accepting, for the fun of the thing, or what meant kudos to them, wages which they would not dream of accepting. He asked them to look at this proposal as a play to be produced, called "The Boycott, or the Standard Contract Enforced." It was not a musical comedy or a farce, but a drama—a very powerful drama of real life. Some managers might find it a tragedy. All their members were going to play parts in this company. It was to be on a commonwealth basis, but before they started the production they must have the money. The boycott, so far, had not cost them very much, because they had boycotted bogus managers who were absolutely known throughout the country as being such, and the resident manager had, rather than allow his theatre to be stamped with the stigma of the bogus manager, closed his gate. But when they tackled the big manager, and even the London manager, it would cost them a lot, and unless they had the money before they started, it was no use attempting it. If the managers knew that the resolution was passed wholeheartedly and unanimously, they would begin to think. But if they saw that the Association was wobbling and weak, they would stiffen their backs against them. He asked them to regard the levy not as a sacrifice, but as an investment. (Applause.)

A Story of Twins.

Mr. Frank Irish seconded. Josh Billings said that there were two things people were never prepared for, namely, "Twins." (Laughter.) Well, he wanted them to be prepared for twins. (Laughter.) The first "child" was the betterment and uplifting of the whole theatrical profession, the elimination of the bogus manager entirely, and a just contract between manager and artist. (Applause.) That "child," at any rate, would be very welcome. But they must be prepared for the other. That would be trouble, and a fight with distress perhaps, and sacrifice. It was worth it, and he hoped they would approve the proposal. (Applause.)

Mr. Lugg read a letter from Mr. Victor Vernon opposing the levy, and one from Mr. Frank Heath Saunders, prevented from attending through ill-health, who urged the members to support it, and offered, under certain conditions, to subscribe £2 2s. down and £1 1s. a month for six months.

Replying to a question, the Chairman stated that the money raised by the levy would be used for no other purpose than that specified in the resolution.

Mr. Terriss was afraid that if the resolution was carried and went to the ballot in its present form, there would be a sad exodus from the Association; they would fall out automatically because they could not pay.

It was explained that if a member was in such a position the case could be considered by the Committee, and they would not allow him to suffer merely because he was out of work.

Mr. Terriss, amid loud applause, announced that he would contribute £1 1s. to the fund.

A suggestion, described by the Chairman as excellent, was made by a lady member who suggested that those who were in work should "adopt" a member who was out.

The resolution was then put and carried unanimously, amidst loud applause.

SUNDAY OPENING.

A good deal of time was spent on discussing the question of Sunday opening of theatres, upon which the Association has taken up a very decided attitude.

Mr. F. B. J. Sharp moved:

That this meeting instructs the Council to oppose by every means in its power the opening of theatres on Sunday, and pledges itself to support to the fullest extent any steps which the Council may think fit to take in order to preserve Sunday as a day of rest for actors and actresses.

He said they were not prepared to work on Sundays unless they got an equivalent either in holiday or money.

(Voices: We don't want to work at all on Sundays for any consideration.)

Mr. Sharp: My own view is that there is no sufficient equivalent for our Sunday rest. (Applause.)

This was a serious question, and there were two aspects: the public and the domestic. The first was that actors were the servants of the public, and that actors were for the public, not the public for actors. That he agreed with entirely. There was another view which the public might take, and that was, "If the cinemas are allowed to open on Sundays, why, in fairness and equity, should not the theatres?" That was a matter he was not going to quarrel with, but anomaly or no anomaly, what they said was, "You shan't if we can help it." (Applause.) If the managers did not like the cinemas opening on Sundays, they should try and close them, and they (the actors) would help them; but they were emphatic that the managers should not have their labour on Sundays at any price, if they could help it. (Applause.) If they agreed to stand four-fronted they could for ever scotch the attempt to open the theatres on Sundays. (Applause.)

Mr. Casson's View.

Mr. Sharp read a letter from Mr. Louis Casson, director of the Little Theatre, who was unable to be present. In the course of the letter Mr. Casson wrote:—

"We actors are the servants of the public and public opinion has been steadily shifting in the direction of making Sunday less on the lines of a day of religious observance and more and more a day of recreation. We cannot deny that, as a profession, we are out to sell a particular form of recreation, and if we refuse to sell it on the particular day the public want to buy it, that seems to be as impossible an attitude as for the clergy to refuse to provide their ministrations."

Mr. Casson went on to suggest that the A.A. should be strong enough to demand a six-day week for actors, and to safeguard the interests of its members.

Mr. Sharp then dealt with the question of money, and referred to past experience in regard to matinées and twice nightly shows which, he said, did not lead them to think they would be successful in that direction. He had worked on the Continent, where nothing extra was paid for Sunday performances. In America, he was told recently by an actor back from the States, they had eight performances a week and they got over the Sunday by giving up the matinée and working on the Sunday. Did they want that? ("No.")

The economic aspect was then dealt with by Mr. Sharp. They could not get more out of the calling than was put in. It was certain the theatres would be full on Sundays, but they would be emptier during the week. People have only a certain sum to spend on entertainment, and if they spent it on Sundays they could not spend it during the week, and, therefore, the managers would gain nothing by the change.

Seven Day Week.

The resolution having been seconded, Mr. Lugg addressed the meeting. This was the first time, he said, they had been faced with a defensive fight. They had everything on their side. The Sunday was safeguarded by Act of Parliament, and he could see no other method for safeguarding the actor against a seven-day working week. The present Act was quite sufficient for them, and there was no reason for varying it. (Applause.) The logical consequence of Sunday theatres would be that every other industry would be entitled to open on Sundays, and there would be a universal seven-days working week.

Mr. William Poel opposed the resolution on the ground that the Sunday theatres might be made an opportunity of presenting Shakespeare and the classics. He saw no reason, he said, why the municipality should not take up the production of good plays on Sundays.

The meeting, however, was overwhelmingly against him, and the resolution was carried.

Votes of thanks to the proprietors of the theatre and to the chairman for his conduct of the meeting, closed the proceedings.

Russian Representatives of Art.

A meeting of over fifty representatives of Russian literature and art now in London was held at the Russian Embassy, Chesham House, last week. Among representatives of the stage were present Mmes. Tamara Karsavina, Lydia Yavorska, Potopchina, Charuska, and MM. Laurence Novikov and Boris Evelinov; among musicians MM. Alexander Ziloty and Chapiro and Mme. Lubov Ber; among painters MM. Adrian Tamoilov, Chambers, and Mme. Bilibina.

A society was formed with the title of "Russian Association of Representatives of Art and Literature," with the object of affording assistance to members of the Association in distressed circumstances, and to extend the knowledge of Russian art and literature among the British public. As chairman of committee was elected Mme Lydia Yavorska; vice-chairman, M. Zilotl; hon. treasurer, Mme. Tamara Karsavina; hon. secretary, M. B. Evelinov. It is proposed to inaugurate the work of the Association with a series of Russian soirées.

The Secretary of the Lord Roberts' Memorial Fund, 120, Brompton-road, writes:—"Fully £13,000 is required to provide plant and power for the new Lord Roberts' Memorial Workshop at Brighton, which was opened by His Royal Highness the Prince of Wales on February 1 of this year. In order to raise part of this large sum of money, it has been arranged to have an entertainment in the Dome, Brighton, on the afternoons and evenings of Saturday, March 26, and Monday, March 28. The Committee will be exceedingly grateful if any 'Star' who is disengaged on the dates named would kindly promise to attend, and take part in one or other of these shows."

FIRST NIGHTS OF THE WEEK.

Somerset Maugham's Modern Comedy—Circle and Two Triangles at the Haymarket—Super-Melodrama at the Lyceum—"Love?"—and Laughter.

"POLLY WITH A PAST."

By George Middleton and Guy Bolton. Produced at the St. James's Theatre on Wednesday, March 2.

Clay Collum ..... Noel Coward
Harry Richardson .... Henry Kendall
Polly Shannon ..... Edna Best
Rex Van Zile ..... Donald Calthrop
Mrs. Davis ..... Helen Haye
Myrtle Davis ..... Alice Moffat
Stiles ..... Arthur Hatherton
Mrs. Van Zile ..... Edith Evans
Commodore "Bob" Barker ..... Paul Arthur
Parker ..... Nancye Kenyon
Prentice Van Zile .... C. Aubrey Smith
A Stranger ..... Claude Rains

Much laughter and abundant applause testified to the appreciation of the St. James's first-night audience for an American-made play, with the type of plucky little heroine of humble beginning and glorious end, that makes an unusually strong appeal to the heart of the British playgoer. The play has a capital first act, a second act that has sufficient merriment to keep us amused, although it is a little too drawn-out, and a third act that becomes so involved that we abandoned our attempts to grasp the various situations, and were content to enjoy some clever characterisation, smart dialogue, and excellent acting.

Polly's Past is manufactured in Act I. by a couple of singularly pleasant and irresponsible young men, living together in a bachelor flat. Polly is the maid, a pearl of a maid, dainty, quiet, intelligent. Polly makes useful suggestions when difficulties arise, gives wise counsel on the management of women. Told of the hopeless love of Rex Van Zile (a delightfully modest friend of her employers), Polly decides that as the adored one, Myrtle Davis, has a passion for reforming rakes and drunkards, Rex must become one or the other. Finally, Rex, after much misgiving, decides to be a rake in the clutches of a beautiful vampire, from whom Myrtle is to deliver him. Puzzle, find the vampire, a safe siren, one who can be trusted to give Rex up at the critical moment. The two gay bachelors hit on Polly, the instigator; Polly, the clergyman's daughter, becomes parlourmaid to earn enough money to take her to Paris and a musical career; Polly, who is enchantingly pretty and can speak French, and knows how to wear daring clothes. And wear them Polly does, looking and acting very much like that spark of vitality, poor, dead Gaby Deslys.

Myrtle falls into the trap almost at once, and starts her eager rescue of Rex without a moment's delay. But, in the meantime, Rex has become curiously reluctant to be rescued. Timid, self-depreciatory, exquisitely kind, he has discovered that clever, loyal little Poll is the ideal helpmate, not arrogant and rather stupid Myrtle. The complications that ensue are colossal. Rex's friends propose to Myrtle for Rex, believing that they are winning for him his heart's desire. Polly, in her rôle of siren, receives embarrassing proposals from an elderly bon viveur, and her efforts to disentangle herself from her adopted past meet with complete failure. Rex's very shrewd uncle (admirably played by Mr. C. Aubrey Smith), who prides himself on his knowledge of women, judges her by her clothes, and offers her a large sum to release his nephew. What ultimately decides Rex's family that Polly is not an adventuress, but just a sweet, attractive, plucky girl, we did not quite grasp. It may have been the tempestuous incursion into their midst of a Polish pianist, who was supposed to have committed suicide for the sake of the Vampire. The character is unnecessary to the play, but we would not have missed Mr. Claud Rains' finished thumbnail sketch.

As Polly, Miss Edna Best's youth and charm and beauty, as well as her natural ability, brought her triumphantly through a difficult task, and her admirers overwhelmed her with enthusiasm, but it would be ridiculous to pretend that Miss Best managed the part as a more experienced actress would have done, as she probably will be able to do after a few years' hard work. Her Polly was charming, girlish, and very promising. Mr. Donald Calthrop gave a remarkably clever and sympathetic piece of acting as Rex, a performance that touched perfection; and Mr. Arthur Hatherton was capital as a sinner snatched from his evil ways, but with a good deal of original sin left in him. Mr. Paul Arthur was pleasant, polished, and easy as the elderly gallant; and Miss Helen Haye, Miss Alice Moffat, and Miss Edith Evans were invaluable in their respective rôles. Mr. Noel Coward and Mr. Henry Kendall were pleasantly breezy and natural as the two well-meaning friends.

In response to vociferous demands for a speech, Miss Edna Best, who was handed an enormous basket of beautiful flowers across the footlights, came forward with charming shyness, and said. "I have never made a speech before in my life, and I haven't the vaguest notion what I ought to say, except 'Thank you all very much.'"

"THE CIRCLE."

A Modern Comedy, in Three Acts, by W. Somerset Maugham.

Lord Porteous .... Allan Aynesworth
Clive Champion-Cheney ..... E. Holman Clark
Arnold Champion-Cheney, M.P. ..... Ernest Thesiger
Edward Luton .... Leon Quartermaine
Lady Catherine Champion-Cheney ..... Lottie Venne
Mrs. Shenstone .... Tonie Edgar Bruce
Elizabeth ..... Fay Compton
Butler and Footman .. W. W. Palmer and Cecil Trouncer

Brilliant, subtle, cynical, Mr. Maugham's latest play is certain to provoke considerable discussion. Of that there was evidence in the excited arguments that one heard on all sides on Thursday night.

Here is the theme of the play. The laws of life work in an interminable circle. Love is for ever the motive power, youth takes its own heedless way, disregarding the experiences of the past generation.

There are two couples in "The Circle" on whom our interest is focussed, one elderly, one young, and both interest us equally. The elderly couple, Lady Kitty Champion-Cheney and Lord Porteous ran away together from their legal partners thirty years before the play begins, and have lived abroad ever since. He has become "a grumpy, sodden old fellow with false teeth." She, once a celebrated beauty, is a vain, silly woman, with "a soul as thickly rouged as her face." They are invited to stay at the house of Lady Kitty's son Arnold by his charming wife Elizabeth. After three years of married life with Arnold, a terribly dry and selfish stick of a man, Elizabeth has met her true mate in Teddy Luton. Naturally Elizabeth's heart goes out in sympathy to the elder lovers, but her disillusionment when she sees them, and finds that they are very like an ordinary married couple after thirty years' companionship, does not make her swerve from her determination to follow their example. Matters are complicated (and made infinitely amusing) by the persistent presence in the house of Lady Kitty's husband, Clive, a pleasant old cynic, who finds much pleasure in sticking pins, figuratively, into his victims, always with an air of extreme friendliness.

There are some exquisite love scenes between Elizabeth and Teddy, and she boldly tells her husband that she proposes to leave him. Wounded in his self-esteem, his only vulnerable point, Arnold concocts a plan with his father to stop Elizabeth's flight. He shall feign a love and generosity he does not feel, offer to give her cause to divorce him to save her good name, insist on making her a handsome allowance. Elizabeth is touched deeply, and will outdo her husband in generosity. The old couple applaud her decision (they, too, have a delightful scene of reconciliation following an outburst of temper), but Teddy, summoned to say good-bye, bullies her tenderly into subjection, and helped by the gleeful Lady Kitty and the sympathetic Hughie, they go off in the latter's car, leaving the wicked old pair (whose love had never turned to fatal indifference at any rate) to chuckle delightedly at Clive's story of how he had made Elizabeth do her duty to her husband and put a spoke in young Luton's wheel. Perhaps the words of Lord Porteous best sum up the situation: "It doesn't matter what you do, it's what you are." Or Elizabeth's "Why should you lie on the bed you've made if you don't want to, there's always the floor."

A brilliant play demands brilliant acting, and gets it in this case in abundance. The chief honours fall to the older players because the author has provided them with the best chances. Miss Lottie Venne is perfect as Lady Kitty, with her vanities, graces, and affectations, and her delicious little air of savoir-faire that carries off the most awkward situations with the gayest manner possible. She has one or two moments of pathos which are also exquisitely done. Mr. Allan Aynesworth has a fine opportunity for a piece of character acting as Lord Porteous, and rises to it greatly, while Mr. Holman Clark shows admirable accomplishment as Clive. Miss Fay Compton gives a graceful, sincere, and sensitive performance as Elizabeth, and Mr. Leon Quartermaine is beautifully sincere throughout as Luton. As the stilted Arnold, Mr. Ernest Thesiger has a very difficult part, and plays it with distinction, but he did not convey the quite right impression of insincerity in the emotional scene with Elizabeth. Miss Tonie Edgar Bruce made a short but pleasing appearance as a family friend.

"THE SAVAGE AND THE WOMAN."

A Romance of the West, in a Prelude and Four Acts, by Arthur Shirley and Ben Landeck, with Incidental Music by H. S. Brooke; Produced at the Lyceum Theatre, on Thursday, March 3.

Indian Jim .... Mr. Philip Yale Drew
Pete ..... Mr. Cecil de Lee
Hiram ..... Mr. Augustus Bowerman
Sandy ..... Mr. Jimmie Lennie
Bill Fargoe .... Mr. Herbert Leonard
Walleye Johnson ..... Mr. Wingold Lawrence
Paisey ..... Miss Poppy Asquin
Saintly Sophia ..... Miss Alice Wells
James Mordaunt .... Mr. George James
Mary Mordaunt ..... Miss Constance Backner
Nunky Dawson ..... Mr. Arnold Bell
Felicity ..... Miss Dorothy Moody
Big Wolf ..... Mr. Edmund Kennedy
Deerfoot ..... Chief Eagle Elk
Starlight ..... Running Stream
Wiamba ..... Miss Ethel Bracewell
"Chinky" ..... Mr. George Belmore
The Sheriff ..... Mr. David J. Eriston
Mr. Pennywen ..... Mr. R. A. Beaton
Jeremy ..... Mr. J. T. MacMillan
M'Lissa ..... Miss Florrie Kelsey
Henry Mordaunt .. Mr. Frank Tennant
"Spanish Kate" .... Miss Jane Wood

The Brothers Melville have found a big winner—in fact, if the Lyceum management has, near next Christmas, to say what the Drury Lane management had to say, near last: "We must hold our pantomime elsewhere," the writer will not be in the least surprised. It is, at any rate, perfectly certain that "The Savage and the Woman" will have an enormous run. It was a huge success on Thursday, and we must always bear in mind that a Lyceum first-night audience is not of the kind that gives "succès d'estime."

"The Savage and the Woman" proved to be more like a "screenless film" than anything else. One almost looked for a megaphone and a camera at the back of the pit. But, if anything, under the circumstances, it was all the better for that. It helped to make that great asset to melodramatic success, perfect continuity. And its real live sensation, and the comic relief being in exactly the right places, meant, in fact, the creation of a new and very potent brand of super-melodrama.

The basic story of "The Savage" is quite simple. It is of an American girl who falls in love with a wonderful man of the Wild West, who falls in love with her, but refuses to tell her or allow himself to see her more than he can help, because he thinks (as she thinks) he is a redskin. He is, however, suspected by the cowboy "bad men" of the play to be the heir apparent to an English earldom, this owing to the arrival of the heir presumptive, who offers a big sum for his "death certificate." They hunt him down, and he is continually subject to the gravest dangers, from which he aways escapes in amazing, though never unconvincing, fashion—until, at the end of it all, he learns from the Indian chief he has always called father that he is a white man; the girl of his heart is united to him; his earldom is established; and the evildoers march off in the keep of the Sheriff.

Sensational episodes are numerous, and include a fight to the death with knives, an escape across a ravine, a trapping in a lonely mountain shack, and a lassooing that made a chariot of a human body.

The comic relief was really comic; the cowboy temperament being what it is, it was possibe without incongruity to have a roar of laughter following almost immediately upon a screech of deadly anguish.

Of the players, the chief, of course, was Mr. Philip Yale Drew, a great American—and now a great English—favourite. As Indian Jim, the hero, his acting was magnificent. He roused the first-night "house" to the highest enthusiasm.

As Felicity, the girl who loved, Miss Dorothy Moody gave a sweetly pretty performance, and at those many times when the call was more to be brave than sweet and pretty, she responded splendidly. As "Spanish Kate," a saloon "vamp" who tried hard to aid the "bad men," Miss Jane Wood was equally successful. The best praise she could wish for, and gets, is that she was never too highly-coloured in her work.

The comedians were Mr. George Belmore and Mr. J. T. MacMillan, who strangely resembled "Fatty" Arbuckle. Between them, with Miss Florrie Kelsey to help, they worked wonders with their chances. Mr. Herbert Leonard (O.C. villains) and Mr. Arnold Bell (a Yankee "multi-"), Mr. Edmund Kennedy (a perfect picture of a Redskin Chief), Mr. David Erlston (the Sheriff), and everybody else, did admirably throughout.

"LOVE?!"

Comedy, in Four Acts, by M. A. Arabian. Produced at The Playhouse on Friday, March 4.

Robert Twintead ..... Mr. Campbell Gullan
Rotha Twinstead .. Miss Dorothy Tetley
Barbara Grandborough ..... Miss Mary Merrall
Mrs. Grandborough ..... Miss Madge McIntosh
Albert Hollins ..... Mr. Sam Livesey
Frank Layham .... Mr. Stanley Logan
Grace Merrion .... Miss Gladys Mason
Jeannette Asniere .... Miss Auriol Lee
Capt. James March, V.C. ..... Mr. Frederic Worlock
A Maid ..... Miss Valentine Clemow

There are plenty of good ideas in this play by a new author, which Mr. Frank Vernon presented at the Playhouse on Friday, but the trouble is that Mr. Arabian lacks the experience to develop them in the way they should go. Consequently they outpace their creator and run riot. They result in amusing, but it is also disturbing and must be often distressing to the performers, who find when they are endeavouring to give certain lines the serious intensity desired, that their efforts are rewarded by bursts of hearty laughter. Why not turn the play from a comedy into a farce? Played with the right amount of exaggeration, it might run a merry course for months. As it is, it leaves us with hope for the works to come of Mr. Arabian.

"In the spring a young man's fancy . . ." is condensed by the author in the title by the word "Love," followed by marks of interrogation and exclamation. Chief among those who feel the stirrings of love in the springtime is the poet, Frank Layham, author of a book on the subject. Frank is, as he puts it, "many-sided." He is in love with two girls at once—Rotha, a charming little flirt out for a good time, and her cousin Barbara, dowdy, clever, with terrifically high ideals. Frank dances and flirts with Rotha, and talks "high-falutin'" stuff to Barbara, until he finds himself practically engaged to both. Cornered by the two girls, they turn and rend him until he flies for consolation to a grass-widow. Tiring of her in a fortnight, he calls on Rotha, and finding her not at home, rushes off and proposes to Barbara. She in the meantime emerges from her frumpishness, does her hair becomingly, and swathes herself in silken shawls. So entranced is Frank that he calls her his "peewit," which Barbara took with rapture.

A rapid transition is worked by the little god in another couple of mature years, an uncle from Manchester, somewhat uncouth, and a prim and sour French lady, housekeeper to Rotha's father. At first naturally antipathetic, the two are brought together by a mutual passion for "Carmen" music and spring onions. A fortnight of wedlock transforms the lady into a dashing, exquisitely gowned siren, and the comfortable, simple old bachelor into a smart man-about-town type. Barbara is paired off with an attractively unassuming young man who was much too good for her.

Miss Auriol Lee gives a capital little study of a prim French governess, full of clever touches, and Mr. Sam Livesey's performance of the man from Manchester displays his usual sound judgment and conspicuous ability. Mr. Stanley Logan plays Frank with easy assurance. Miss Mary Merrall as Barbara acquits herself of a difficult task with much credit. Miss Dorothy Tetley sparkles and flirts very prettily as Rotha, and Mr. Frederic Worlock is refreshingly sincere and simple as the second string to her bow. Miss Madge McIntosh and Mr. Campbell Gullan are both excellent in small parts, and Miss Gladys Mason alluring as the grass-widow.

Charles Hannan's play, "A Cigarette Maker's Romance," has been secured for a number of provincial towns by Mr. Joseph Bloor.

THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

KINGSWAY HALL.

Taking advantage of the presence of the Royal Regiment of Artillery String Band, Miss Eva Hunsdon Brown sang to the band's accompaniment Aïda's great first-act song, "Ritorna Vincitor," at the Kingsway Hall Popular Concert on Saturday night. Probably a good many of the audience were puzzled by the Italian text. But Verdi's melody, at any rate, needed no translation, and they took that at once to their hearts—and Miss Hunsdon Brown's singing of it, too. The encore she gave, a graceful song, with a "Come, come away" refrain, suited her, if possible, even better. It was beautifully sung. Besides filling the rôle of accompanists, the band, under the conductorship of their director, Lieut. E. C. Stretton, played a great many selections. Delibes' "Coppelia" ballet music sparkled; Gounod's overture to "Mirella" was a miracle of grace and delicacy. And, of course, Quartermaster-Sergt. E. Reynolds' piccolo solo roused enthusiasm. Mr. Kenneth Ellis, a mellow-voiced baritone, gave a dramatic rendering of a fine "Russian Love Song," and then charmed everyone with his expressive singing of "Tommy Lad." Miss Mabel Adeane and Mr. Frank Hudson were more than equal to the task of providing the ever-welcome "humour." The versatile Miss Adeane's turn is a little variety entertainment in itself. It was much to the taste of the audience, as was Mr. Hudson's amusing "musical advertisements" song.

ELDON COLLEGE.

The annual students' concert, arranged by Miss Annie Robinson, and given in the large Public Hall, Croydon, last Wednesday netted a goodly sum for the Croydon General Hospital. The hall was packed—uncomfortably so, in fact. Quite the best items on the programme were the dances arranged by Miss Koo Koo Duncan, and in which some of her pupils appeared. "Summer" reflected much credit on Miss Duncan's skill as a teacher, and her pupils, Betty Carley, Flora Wenham, Joy Tudball, Irene Curra, Betty Freeman, and Noreen Worley in a delightful specialité dance, all acquitted themselves well. Miss Koo Koo Duncan's own solo dance was C. Saint-Saens' "Le Cygne" and this very charming and pretty little lady revealed rare charm and technique in her exposition of this popular terpsichorean effort.

There were numerous pianoforte solos, Miss Annie Robinson's rendering of Chopin's Ballad in G minor gaining well-merited applause. Two little sketches, "The Three Bears" and "The Fairy Match-girl," were quite well done. In the former Miss Betty Parker achieved success, and in the latter Miss Winnie Smith proved a delightful little artist with a keen sense of humour unmistakably displayed in the final item, "Pearl the Fishermaiden." Miss Koo Koo Duncan in this latter sang, danced, and acted excellently as Lorenzo.

ENOCH CONCERT.

What was, without prejudice to the other excellent artists appearing at the Enoch concert at Central Hall on Saturday, the event of the afternoon was the engagement of Mr. Leff Pouishnoff to play the Liszt Concerto in E flat with the Royal Albert Hall Orchestra. The audience showered applause on the latest pianist to conquer London until he seemed to be quite overcome. Firmly—and very rightly—he refused an encore after the Liszt, offering instead to play a couple of extra pieces later on in the afternoon.

Granville Bantock's cycle of three songs, "The Vale of Arden," heard with orchestral accompaniment, gains a great deal, particularly the dainty "White Queen." Though written for tenor voice, the songs suited Miss Dorothy Robson's pure soprano tones, and she sang them with poetic expression. The fire and colour Mr. David Ellis puts into his singing go far to recommend any song he "introduces." He was particularly successful with two of Landon Ronald's "Summertime Songs," and with others by Arthur Meale and Harold Thorpe. Miss Eleanor Evans, a good soprano, with a voice both full and ringing, also chose some of Landon Ronald's songs—of "Spring-time." Miss Olive Kavann's sympathetic contralto and pleasing manner won her many compliments after her singing of Percy Kahn's "Song Memories"; and Mr. John Buckley's fine manly baritone found a congenial theme in Alma Goatley's rousing ditty, "A Dream Ship."

The orchestra, under Mr. Julius Harrison's direction, gave a "first performance" of four delightful "Humoresques" by John R. Heath. Their playing of Chabrier's "Espana" and of pieces by Chaminade also added much to the attractions of the concert.

CHARLES LIDINGTON'S RECITAL.

It may seem a great deal to say that Mr. Charles Lidington's recital of "The Passing of the Third-Floor Back," from the platform of the Æolian Hall, on Friday evening, was as impressive and as dramatically satisfying as a stage performance of that famous play; but so it was. He managed to produce the "atmosphere," and, given that, no scenic accessories were wanted. With little gesture—but what he did use was very subtle in its suggestion—and with the aid of many accents and "voices," he set out the eleven persons of the drama, and every character of them all was truly drawn and sharply defined. His hearers followed him, absorbed in the development of events in the little boarding-house world whose inhabitants entertained an angel unawares. He made them laugh at the sayings of the enterprising Mr. Augustus, who was "something in the City," and his partner, Isidore; but no reciter ever had, or could want to have, a finer tribute to his power of "moving" people than fell to Mr. Lidington in the hush that followed his last words. For a moment it was as though the Stranger himself had passed through the Æolian Hall, not merely an imaginary presence conjured up by a few phrases of "descriptive narrative."

In the first half of his programme Mr. Lidington had given a scene from "It's Never Too Late to Mend," Poe's "The Bells," and Buckingham's farewell speech from "Henry VIII." He was assisted by Miss Annie Rees, a charming singer, and by Miss Alice Edwards, a pianist, who appeared both as soloist and as accompanist.

STUDIO CLUB CABARET.

The bulk of last Thursday evening's cabaret at the Studio Club was provided by pupils of Miss Gwladys Dillon. All the young artists who exhibited their powers did infinite credit to their teacher, and the Studio Clubites gave them a splendid reception. Among those to distinguish themselves in particular were Miss Marie Bee, who sang several of Miss Clarice Mayne's songs with all the aplomb and roguery in the world; Miss Noreen Worley, who neatly tripped the light fantastic in a couple of classical dances; Master Eric Spear, who is already a promising light comedian; Miss Yvonne Bose, Miss Kathleen Hewitson, Miss Marjorie Maie, Miss Rita Wadsworth, Miss May Guest, and Miss Jean Marmier. Two senior pupils, Miss Dailey Westley and Miss Muffet Thomas, also scored well, the former as a soubrette and the latter as a dancer; whilst not the least pleasant feature of the evening was the charming vocalisation of Miss Winifred Davis.

Miss Olga Sydney, the well-known music hall favourite, came in and gave some of those impressions which nightly charm variety audiences. We liked her impersonation of Mr. Harry Weldon in particular. Before the cabaret a pleasant quarter of an hour was provided by the Melodiates, a new instrumental trio which should have a very successful future. Coleridge Taylor's Petite Suite de Concert was rendered with true delicacy and feeling.

BOHEMIAN CONCERT AT STREATHAM.

A successful Bohemian concert was given by the Streatham Cricket Club on Wednesday last at the Streatham Town Hall. There was present a large and enthusiastic audience, and there were many encores. The vocalists included the Misses Guelda Dulay, Hayward Webb, Helen Dickins, and Phyllis Bateman, Messrs. Charles Butler, S. Norman Davies. The London Male Voice Quartette sang some half-dozen glees. Mr. Bill Victor gave humorous songs, Mr. Herbert J. Collings introduced his entertainment, "Magic and Mirth," and Mr. Howard Carter played violin solos. Mr. Victor Marmont and Mr. Haydn Grover opened the second half of the programme with a pianoforte duet, "Country Dance," composed by Mr. Grover.

THEO. MALCOLM'S CONCERT.

The Wortley Hall, Finsbury Park, was well filled last Thursday on the occasion of a bright concert given under the direction of Mr. Theo. Malcolm. The performance of the numbers—all well diversified—reflected considerable credit on the artists and gave much pleasure. Mr. Malcolm himself contributed several items, and his cross-talk and sallies were of the most entertaining description. His partner, Miss Estelle Cottell, also scored several hits, and their rippling bons mots in "Melody, Charm and Chatter" put the audience in great good humour.

The pianoforte solos, No. 6 Valse Suite (Coleridge Taylor) and Mazurk O.P. 103 (B. Godard), played by Miss Alice Hubert, displayed much tasteful expression, while the contralto songs of Miss Dorothy Lisk, "When You are There" and "My Dear Soul," showed her to be possessed of a cultivated voice. Mr. Sidney Emmons was heard to good effect in "Nirvana" and other songs, and he was recalled over and over again. Miss Nora Daly, in "The Dancing Lesson" and "Il Bacio," displayed the possession of a tuneful soprano voice, while Mr. Arthur O'Keefe earned an ovation with his "Mirthful Titbits." As youthful entertainers, Joan Allison and Betty Wyndham gave much delight. The number in which they excelled was "Swanee." Miss Marjorie Dey gave "La Sylvian" and "Des Bacchanalian," two classical dances, with Mr. Spurling as accompanist, and Mr. George Bartle gave several very pleasing baritone solos. To complete the list of good things, the Two K's appeared in "Short Circuits (in Duplex)." Mr. L. Cottell conducted throughout.

TRINITY COLLEGE OF MUSIC.

The programme of the public orchestral concert (a students' invitation concert) has been designed with reference to the fact that it takes place on the eve (March 30) of Warriors' Day. Accordingly the concert will commence with Sullivan's "In Memoriam" overture, and further appropriate works will be: Elgar's Imperial March and an Elogy for Organ and Strings written especially for the occasion by Dr. C. W. Pearce. All the modern solos, it may be mentioned, are by modern British composers.

WESTCLIFF-ON-SEA BAND.

The Entertainments Committee have been fortunate in their efforts to secure the withdrawal of the high scale of fees which have been fixed by the Army Council for the engagement of Army bands, and as a result the committee are busy securing the best military bands for the coming season, which will commence at Whitsun and continue till October.

WARRIORS' DAY.

A great concert is to be held at Queen's Hall at 2.30 on Thursday, March 31, at which Dame Clara Butt will be the vocalist, and the combined new Queen's Hall orchestra, London Symphony Orchestra, and the Royal Albert Hall Orchestra will be heard. Sir Henry Wood, Mr. Hamilton Harty, and Mr. Landon Ronald have promised to conduct during the afternoon. All those who are taking part in the concert have given their services to help the movement.

In addition, the following concert artists have placed their services at the disposal of the Executive Committee, and have intimated their willingness to sing wherever their services may be required:—

Sopranos: Agnes Nicholls, Donalda, Flora Woodman, Felice Lyne, Elsa Stralia, Louise Dale, Carrie Tubb, Mignon Nevada, Ruth Vincent, Rosina Buckman, Miriam Licette.

Contraltos: Kirkby Lunn, Edna Thornton, Astra Desmond, Olga Haley, Phyllis Lett, Carmen Hill, Margaret Balfour.

Tenors: Ben Davies, Frank Mullings, Mischa-Leon, Hubert Eisdell, John Coates, Vladimir Rosing, Walter Hyde.

Baritones: Robert Radford, Plunket Greene, Edmund Burke, Herbert Heyner, Norman Allin, Harry Dearth, Kennerley Rumford.

Pianists: Lamond, Mark Hambourg, Leonard Borwick, Siloti, William Murdoch, Irene Scharrer (Glasgow, April 1), Myra Hess, Lilia Kanevskaya, Adela Verne, Arthur de Greef.

Violinists: Albert Sammons, Melsa, Margaret Fairless, Jelly D'Aranyi, Marjorie Hayward, Huberman, Bratza, Marie Hall, May Harrison.

'Cellists: Guilhermina Suggia, W. H. Squire, Beatrice Harrison, Margaret Cooper.

A GYMNASTIC BAND CONDUCTOR.

Mons. L'Oonäe, a comical super-jazz conductor, will, from Saturday onwards, conduct the standard orchestra in the Trocadero grill-room. He is really a first-class musician as well as a trick conductor, but here he will rely entirely on his capacity for making people laugh, and by aiding digestion with all sorts of fantastic comedy stunts. His acrobatic feats will provide sufficiently violent exercise to assist the process of assimilation and nutrition in the imaginative diner. His antics are not only amusing, but a positive scream. He turns back somersaults, waves his arms and legs about, picks out notes from the various instruments and metaphorically hurls them at the frequenters of the grill-room, and he works himself up into quite a fine frenzy of excited gymnastics over ragtime. He dives head first over the piano, and leaps over any opposing obstacle in most amazing fashion. To all those who like their meals seasoned with melody and sauce piquante, Mons. L'Oonäe will come as a boon and a blessing to members of both sexes.

LEAGUE OF BRITISH ARTISTS.

The eleventh concert of the present session, which was held at the Steinway Hall on Saturday evening, was productive of some quite good singing. We were particularly impressed by the work of Miss Ethel Hetterich, who used a nicely modulated contralto voice with great intelligence in several ballads, and an operatic aria. A soprano, Miss Colby-Evans, also won golden opinions for herself, but would be well advised to cultivate more repose when singing. Other lady singers were Miss Dorothy D. Southwell, Miss Margery Owen, Miss Margaret Deal, and Miss Brenda Milton, the last-named a vocalist who successfully exploited several of Mr. Percy Milton's songs, the composer in propria persona accompanying.

There were two male vocalists—Mr. Mountford Scott, first tenor of St. Paul's Cathedral, who gave a refined rendering of a couple of ballads by W. J. C. Hewison, and Mr. Eric Davidson, a quite useful baritone. Instrumental artists to shine were Mr. Walter R. Lempriere (violinist) and Miss Dorothy Thuell ('celliste), whilst the Shaftesbury Singers, a male-voice quartette, charmed all and sundry with some expert harmonisation. The accompanists were Mr. H. F. Ratcliffe and Mr. Charles S. Markes, whilst Mr. J. Hedley Drummond was, as usual, the expert musical director.

FRANCIS, DAY & HUNTER'S

Latest Fox-Trot Sensation:

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A Feature Hit on all Programmes

FRANCIS DAY & HUNTER

FOREMOST DANCE HOUSE

SONGS AND SINGERS.

B. Feldman and Co.

The new season's numbers have had a gratifying reception, and success is assured to artists featuring them.

Congratulatory telegrams have been received from many performers who have introduced the 1921 Feldman songs. Two ballads of sweet sentiment are "Down the Trail to Home Sweet Home" and "Old Pal, Why Don't You Answer Me?" The former has been successfully produced by Crosland's Melody Makers, Pierce and Rosslyn, and others, and Violet Essex is being encored at every performance for her splendid work in the latter song.

"The Japanese Sandman," "Avalon," "Rose of Bloomsbury Square," "My Isle of Golden Dreams," and "Venetian Moon" are amongst the pick of this year's Arthur-street basket of plums, and each one of these songs is also a big success in dance connection. The pantomime favourites still form a big attraction, as the following reports prove.

The Sparkling Mozelles, fresh from their Glasgow pantomime engagement, were big favourites at Victoria Palace last week, featuring "Bom Bom Bom Bhe' in refreshing style.

John Robertson, musical entertainer, sang "Bubbles" and "Sing Me One Song" in a church in Shetland—near Scapa Flow. The entertainment, in aid of church funds, proved a great success, Mr. Robertson's innovation being much appreciated.

The "Bric-a-Bracs" report immense success in "Bubbles," sung by three little girls of the company who, dressed in blue and silver, blow bubbles throughout the act.

Lavarra, of Kit and Lavarra, has had great success in "Oh, What a Pal was Mary" and "Across the Still Lagoon."

Billy Quantrill says he is going strong on "Oo La La Wee Wee," "Open Your Heart and Let the Sunshine In," "Let the Rest of the World Go By," and "I'd Like to be on the Farm."

Reg Harrison, writing from Sydney, Australia, says his big successes out there are "Friday is My Lucky Day" and "You Must Turn a Winkle Upside Down to Stand it on its Head."

"Poor Old Father" is Hal Shield's biggest winner. Tom Yates, of Yates and Curtis, is introducting "Down the Trail to Home Sweet Home." His fine work in "Let the Rest of the World Go By" is still bringing him unstinted applause. Rita Moya is still working "Oo La La Wee Wee" with much acceptance.

"Let the Rest of the World Go By" will be featured in "Hello! Blackpool" revue. Beaty Jumel is scoring with "Bom Bom Bom Bhe." Ross and Dale are having exceptional success in "Let the Rest of the World Go By."

Francis and Day's.

Ella Retford, at the Liverpool Empire, is, it goes without saying, heard to great advantage in "Rose of Virginia," as, too, is Dorothey Ward at the Palace, Salford. Scot Gibson, the original singer of this universal song, is singing it this week at Edinburgh; and Eileen Ellamy in "All Aboard!" on tour is scoring with the same.

Fred Barnes, who makes a welcome reappearance at the Finsbury Park Empire, is adding "Come Back Home to Old Virginie" to his extensive repertory. Daisy Wood, now at the London Coliseum, is likewise a votary of this tuneful song, of which much should be heard.

Marjorie Fulton, who is at the Granville, Walham Green, is scoring with "There's No Rise in the Price of Sunshine."

At Collins's, Mme. Ina Hill's beautiful voice is listened to with rapt attention, "Sweet and Low," a new item of the firm, coming in for much applause.

Randell Jackson and Sybil Elliott are among the many prominent members of the world of entertainment who are singing that characteristic song-cycle, "Gretna Green" with gratifying results. The titles of the songs therein, which are in F. W. Leigh and Henry E. Pether's most delightful vein, are "Yonder Runs the Winding Road," "At the 'Load of Hay,'" "For Me No Bridal Train," and "The Smith of Gretna Green."

"Wait Till Your Ship Comes Home" is, in Joseph Cheetham's hands, evoking heartiest applause at the Leeds Empire.

"Come Back Home to Old Viginie" is being sung by Clarkson Rose and Olive Fox at Shepherds Bush Empire, much applause resulting. Rorke and Bray also are heard in it with like results at the Hippodrome, Brighton.

Ethel Castaldini, at Tottenham, is concluding her delightful performance with "Daddy (You've Been More Than a Mother to Me)," which never fails to bring down the house. Fred Morris, with the same number, is storming audiences at Wisbech, as he is also with "Write Me a Letter from Your Garden."

Lawrence Wright Music Co.

The success of Horatio Nicholls' and Worton David's new ballad, "Omaha," has, we hear, never been equalled by any number issued by this firm. Miss Doris Ashton produced this number at the Palace, Leicester, on Monday, and made a wonderful success with it. Miss Ashton is also featuring "The Memory of a Song." Miss Jean Andrews, writing last week from Southampton, says "Ohama" is "the hit of the bill." Miss Andrews is playing the Palace, Grimsby, this week. Miss Elsa Cowie is making a big success with this number at the Palace, Huddersfield. Miss Marie Lawton gives a beautiful rendering of it at the Empire, Kingston. Roxy la Rocca, at the Empire, Newcastle; Miss Maude Hughes at the Palace, Walthamstow; and the Michaeloff Trio at the Hippodrome, Willesden, are others who are doing very "big" with this number.

"The Memory of a Song," Horatio Nicholls' and Worton David's new ballad, bid fair to eclipse all previous numbers of this type. Miss Jane Croft creates great enthusiasm at the Hippodrome, Putney, this week with this number. Alec Regan writes that it is an enormous success at the Coliseum, Glasgow. Miss Alice Lilley reports the great enthusiasm of the Palace, Burnley, audiences this week. Miss Marion Vallance, Sir Harry Lauder's niece, produced this number with immediate success at the Palace, London, last week. Miss Vallance is at the Empire, Liverpool, this week, where she is again featuring "The Memory of a Song."

"God Gave Me Wonderful Dreams" is being taken up by numerous artists daily. Miss Ethel Castaldini is making her usual success with this number at the Palace, Tottenham, this week. It is the feature of the Piccadillians, who are playing the Palace, Halifax, this week. Miss Violet Gwynne at the Empire, South Shields, and Miss Nora McCarthy at the Coliseum, Cheltenham, are also featuring this number. The Vivian Peake Sextette at the Hippodrome, Poplar, this week are also featuring "God Gave Me Wonderful Dreams," in addition to "City of Laughter, City of Tears."

MUNICIPAL MUSIC AT NORWICH.

The success of the present series of municipal Saturday night concerts at Norwich, as compared with cheaper-priced "Pops." and organ recitals of pre-war days, is largely due to the engagement of distinguished vocalists and instrumentalists from London. Among those who have appeared during the new series at the East Anglian city are Mr. Felix Salmond, Mr. Henry Butcher, Mr. Albert Fransella, Miss Gwendolen Mason, Mr. John Booth, Mr. Hubert Eisdell, Miss Olive Sturgess, Miss Margaret Prior, Miss Doris Cocks, Miss Gertrude Ramsden, Mr. Giovanni Barbirolli, Mr. Cedric Sharpe, Mr. George Baker, Miss Dorothy Brook, Mr. Herbert Sharp, Mr. Edmund Weeks, Mr. James Pond, Miss Maddine Collins, Mme. Jessie Bridge, Capt. Herbert Heyner, Miss Lena Kontorovitch, Miss Muriel Macgregor.

COUNTY BOROUGH OF BOURNEMOUTH.

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The Beach Committee are prepared to consider applications for the right to give Concert Performances on the Beach at Bournemouth:—

(a) On the Pitch near the Bournemouth Pier.
(b) On the West Beach Pitch.

Applications marked "Pier Pitch" or "West Beach Pitch," as the case may be, must be sent to the undersigned on or before 17th March instant, of whom further particulars may be obtained as to the terms of the Agreement which will be required to be entered into by the persons whose tenders are accepted.

The two pitches will be dealt with separately, and persons desirous of tendering for the two must send in separate applications for each.

HERBERT ASHLING,
Town Clerk.

Municipal Offices,
Bournemouth.
March, 1921.

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The Directors are prepared to receive applications for the letting of

The Pier for the Season 1921.

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The Pier is also well equipped with Bandstand, Shelters, Seatings, Kiosks, and Public Lavatories.

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Further particulars may be obtained, and an inspection made, on application to the Secretary,

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SITE FOR ENTERTAINMENT PARTY.
Tenders not later than
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Full particulars on application to the Council Surveyor.

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Special Notice.—No open-air pitch is of any use if a hall is not available when the weather is wet.

VETERANS' CLUB.

Another very successful concert was held on Sunday last at the Veterans' Club, Holborn, Major Arthur Haggard—founder and chairman of the Club—presiding. In the first half the following artists appeared, each of them gaining well-merited applause and hearty encores. Misses Violet Ives (soprano), Emily Jones (mezzo soprano), Maisie Cronin (contralto), Nellie Bastian (contralto), Messrs. Norman Ingall (a splendid bass vocalist), Andy Carvall (quaint comedian), Billy Dee (an old favourite), and W. Walker (an excellent baritone. Miss E. Wilton Davis—the well-known and expert accompaniste—delighted both artists and audience with her excellent work at the piano.

The second half of the programme was taken over by Mr. Fred Austen's "Scarlet Cloakes" concert party, and proved a splendid acquisition to the programme. The party consist of six refined, accomplished, and versatile artists. The star of the party is Mr. Fred Austen—a very clever comedian.

A LABOUR PARTY CONCERT.

A packed audience attended the concert held on Thursday at the Church Rooms, Stoke Newington, in aid of the Mayor's Unemployment Fund. The following artists kindly gave their services:—Walter May, Radfords' Versatile Four, Violet Mo'e, Doris Burton, Evan John, Little Audrey, Baby Elsie, Elsie Verdiner, Mr. Oxenham (from St. Dunstan's), Dorothy Secker, H. Clyne, Dorothy Styman, Walter Knott, Wally Powell, Miss Kirby, Bessie Peacock, Violet Collison and Frank Herald. Mr. Philip Ritte's excellent rendering of songs met with great applause. Mr. Sidney Jerome and Mr. E. Benson were able accompanists, the stage arrangements being successfully carried out by Councillor A. Buckler and Victor Watkinson.

CONCERT ARTISTS AT THE CINEMA.

The platform "turn" at the Balham Pavilion last week was Miss Dorothy Storm, a double-voiced balladist. She amazed her audience with the facility in which she sang both in soprano and baritone. Her three songs were effectively rendered, particularly "The Mill by the Sea," and she was thrice encored by a packed house. "His Official Fiancee," with Vivian Martin, was the star film, and it caused much laughter. The Pavilion orchestra, under the direction of Mr. W. Manuel, is deserving of high commendation, and contributes largely to the pleasure of the evening.

This week Mr. Henry Thompson, operatic baritone from the O'Mara Opera Company, is appearing.

SOCIETY OF MUSICIANS.

The next meeting of the Incorporated Society of Musicians (London Section) will be held at Steinway Hall, Lower Seymour-street, on Saturday evening next. After the formal business meeting a concert will be given, the artists including the Misses Dorothy Carr, Mary Palgrave-Turner, Annie Heaton, Doris Lees, Emma Barnett, Messrs. Ivor Warren, and Madoc Davies, and the St. Cecilia Quartet.

"CHIQUITA" ONESTEP.

"Chiquita," Spanish onestep in 3/4 time (composed by Juan Fernandez, and published by Duncan's), is one of the big dance successes of the season. Its swinging melody is irresistible, and it abounds with real Spanish character. The Columbia and Vocalion records of "Chiquita" are now issued, and are much in demand. The arrangement for military and brass bands is published by Messrs. Boosey. The fame of "Chiquita" is spreading to all parts of the British Empire and the Continent.

"Jolly good."—SIVORI LEVEY.

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ORIGINAL ENTERTAINER . . AT THE PIANO . .
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CONCERT PARTY & ENTERTAINMENT NOTES.

Some Reflections on the C.A.A. Meeting—A Representative Committee—The "At Home."

An account of the annual general meeting of the Concert Artists' Performing Association will be found below. It was without doubt the largest meeting that has ever been known in the annals of the Society, and Mr. John Humphries' chairmanship was conspicuous for the excellent and businesslike manner in which he conducted the proceedings. His remarks were always to the point, and he exhibited a complete knowledge of the duties of a chairman. At all times open to reason, and ever ready to give the utmost consideration to complaints, Mr. Humphries quickly secured the respect and esteem of all present.

The New Chairman.

Many regrets will be felt at the resignation of Mr. Harold Montague from the chairmanship of the Association, or, rather, should we say, at his decision not to again accept that honour. All must applaud Mr. Montague, however, under the circumstances, for he has felt for some time that, being so continuously out of London, he could not give that attention to the duties of Chairman which the post necessitated. Mr. Alfred Thomas was elected, almost unanimously, in his place, and the choice of the members could scarcely be equalled. Mr. Thomas is a business man to his fingertips, and we think the C.A.A. will increase its prosperity under his able leadership.

Constitution of the Committee.

The Committee elected is an excellent and representative one. All the new members, with the exception of the three ladies, have served on past executives. Mr. John Warren, who was a committeeman for many years in the earlier days of the Society, is now in office again, and we venture to think that he will prove most useful in helping forward the good work.

The three ladies now added to the Committee—Miss Rose Smith Rose, Miss Mary Pitcairn, and Miss Winnie Mansfield—should also prove highly useful in many ways. It is not entirely an innovation to have ladies on the Committee of the Association, for we well remember one lady being a member when the Association's offices were in the Strand, and that is many years ago. We were glad indeed to see Mr. Harry Crozleigh re-elected Treasurer. Here again is a gentleman who has put in yeoman work for the Association since its inception. The interest and labour of Mr. Crozleigh have been unflagging these many years.

We like the idea of the Committee in regard to Warriors' Day, and it is fervently hoped that every member of the C.A.A. will be ready and willing to give his services upon this notable occasion whenever and wherever called upon to do so. The Association can, and no doubt will, do excellent service for the great cause.

The "At Home" Programmes.

There was a considerable amount of criticism on the programmes of the "At Homes" this season, especially by a lady member, whose somewhat caustic remarks were scarcely deserved by the Entertainment Secretary or by the stage manager. The difficulties to be encountered by both the gentlemen are prodigious, and can hardly be within the comprehension of members generally or of the public who attend the concerts. However, after all that was said, no doubt the new Committee will do all that is possible to remedy the matters in question.

CONCERT ARTISTS' ASSOCIATION.

ANNUAL MEETING.

The annual meeting of the members of the Association was held on Sunday evening at St. George's Hall, Langham-place. Mr. John Humphreys occupied the chair, and there was a good attendance of members.

Financial.

Mr. H. Crozleigh, the hon. treasurer, submitted the balance-sheet, from which it appeared that there was an increase of over £1,000 in the receipts since 1911. He moved its adoption, and explained that in accordance with the new arrangement it covered a period of nine months only. After some questions had been put to the hon. treasurer and answered the motion was carried.

Chairman's Address.

The chairman said he thought that the members of the Association could congratulate themselves on the move that had been made in order to keep pace with the times. In the period under review they had changed the title of the Association by the omission of the word Benevolent, which he considered was a step in the right direction. That evening they would also have an opportunity of electing ladies as members of the committee; and a proposal to revive the publication of the "Gazette" as the representative organ of the Society was also under consideration, and would be mentioned later. He also wished to draw attention to the dinner which was to be held on the 20th inst. at the Hotel Cecil, and which it was intended to make an annual affair. The membership had now reached 700, and it included, he thought, some of the best in their profession and some of the worst, who would, however, take some of the best places in a few years' time. Twenty-four years ago the musical education of the country was not what it was to-day, and many more persons were receiving an education in music which would fit them for the concert platform. He urged that a greater interest should be taken in the Association, and not to think that their activities in connection with it began and ended with their appearance on that stage. The committee had, after due consideration, come to the conclusion that no person under the age of eighteen was eligible for membership of the Society. Another matter of importance was that negotiations were proceeding for the occupation for two rooms in Tottenham Court-road, one of which might be used as an office, and the other as a green room for members.

Annual Subscriptions.

On the motion of Mr. Watler, seconded by Miss Rose Smith Rose, it was agreed that Line 3 in the rules should read that subscriptions shall become due on Jan. 31 of each year, except in the case of hon. members.

Election of Officers and Committee.

The next business was the election of officers and committee. Mr. George Ashton was re-elected president. Owing to the resignation of Mr. Harold Montague there occurred a vacancy in the chairmanship. Mr. Tom Clare and Mr. Alfred Thomas were nominated, and on the names being put to a show of hands the last-mentioned was elected by a large majority.

Mr. Julius A. Day was re-elected hon. secretary and Mr. H. Crozleigh hon. treasurer. Messrs. H. Montague, Bruce Smith, and Tom Clare were elected the vice-presidents.

As the result of a ballot, the following were elected members of the committee: Messrs. John Humphreys, Charles Morton Sivori Levey, Sydney Warwick, David Beveridge, Charles Connell, Eric Williams, Sydney Locklynne, Alan Stainer, Percy Barkshire, Harry Briden. Fresh nominations: Messrs. George Ellis, Bret Hayden, John Warren, Fred Weldon. Ladies: Misses Rose Smith Rose, Mary Pitcairn, and Winifred Mans.

Secretary's Report.

The hon. secretary submitted a statement in which reference was made to the raising of the annual subscription, which had resulted in some resignations; while 171 new members had been elected. The members were helping materially in regard to Warriors' Day by offering to give their services wherever required.

The Entertainments.

Mr. Sivori Levey, the entertainments secretary, also submitted a report, showing that at the last nine "At Homes" 247 members—120 ladies and 127 gentlemen—had given performances. He also referred to some of the difficulties which the entertainments secretary had to deal with in arranging the programmes.

The Proposed Death Levy.

Mr. John Warren asked a question as to what had been done in regard to the proposal to institute a death levy.

Mr. A. Thomas said that no formal resolution had ben proposed, but the committee had been advised by the A.A. that they had not found the death levy to work very satisfactorily, as only 25 per cent. of the money due had been received. It was the custom of their own Association to make grants out of their Benevolent Fund.

Mr. Day said they also had a collection at each of the "At Homes."

The meeting closed with a vote of thanks to the chairman.

CONCERT PARTIES AT WORK.

Malcolm Scott's Topics.

This party has just played a short season in the "Riviera" (Cornish), and are paying their first visit to Woking, after which they play their fifth return for Sir Oswald Stoll. The company includes Scott Banner, dancer; Jennie Tate, soubrette; Billie Barclay, entertainer; Elsie Murray, soprano; Sid Bentley, pianist; Lister Reckie; and Jack Howard, the famous banjoist.

Pan.

The attraction at the Assembly Rooms, Chester, this week, is the clever and versatile combination, Pan, presented by Messrs. Hinton and Joyce. A special feature of the programme is Weston Drury's miniature musical comedy, "Princess Delicia." Miss Beryl Beresford, comedienne, sings several songs in good style, while Miss Doris Merrette charms the audience with some artistic dancing. Miss Dollie Vincent, soubrette, possesses a fine voice, and is well received. Mr. Leslie Hinton is a capital entertainer, and is heard to great advantage in several items. Mr. Walter Bird, baritone, and Harry Joyce, comedian, both find favour from an appreciative audience and help to make the programme the success it is. Leo Conriche, pianist, is an efficient accompanist.

The Cigarettes.

This comedy, a fragrant fantasy of mirth and song, opened at the Pavilion and Winter Gardens, Margate, on Monday, under the immediate management of Mr. Ernest Compton. Their reception in "East and West" was an enthusiastic one. The artists, who were all well received, are:—Louise Maclean, Beatrice Edwards, Irene Raie, Gladys Anderson, Dennis Noble, Martyn Herbert, and Leslie Hollwood.

Modesty.

The concert party known as Modesty have appeared at the Leas Pavilion, Folkestone, this week. They have a captivating style, and have become warm favourites. Their repertoire is a well-varied one.

The Artistics.

At the New Alhambra Theatre, Belfast, this week, Bert St. Elmo's concert party, the Artistics, are seen and heard to advantage in a revue of song, dance, comedy, and harmony. The artists include Miss Ivy Irene, Miss Alma Linton, Billy Henderson, Will Power, Bert Fay, Wal Ray, Willie Whelan, and Bert St. Elmo.

Pro Rata.

Mr. Bert Grey is presenting the Pro Rata Concert Party at the Anglesey Palace, Burton-on-Trent, this week. This talented combination includes the following artists: Miss Katherine Dawn, entertainer; Miss Ethel Dennison, soubrette and dancer; Mr. Billie Sinclair, light comedian; Miss Mollie Wood, soprano; Mr. Tom Minshall, baritone; and Mr. Bert Grey, comedian and dancer.

Fantasy Fair.

This is the title of the new concert party production which is being taken to the Pier Pavilian, Sandown, by Mr. Jack Gordon for a season of seven months commencing on March 23. In this production we are promised something quite novel in the way of concert party work. The cast includes "Betty" (the well-known young revue artist), Miss Minnie Litchfield, Miss Edythe Howard, Billy Bray, Arthur S. Gill, Max Arnold, Alfred H. Reid, and Jack Gordon.

The Mirthquakes.

The Mirthquakes Concert Party, under the direction of Mr. George H. Eggers, gave one of their enjoyable concerts at the Library Hall, Church-street, Stoke Newington, on Wednesday.

The Kingsway Music Publishing Company have moved from Southampton-row to more central premises at 10, Denmark-street, Charing Cross, W.C., where they will be pleased to demonstrate to old and new clients their latest successes.

An article of particular interest to concert artists will be found on page 20 of this issue.

CONCERT PARTIES TOURING.

ARCADIANS.—March 14, Lyric, Hull.
BITS AND PIECES. — March 7, New, Thirsk.
BOX O' VESTAS.—March 7, Kursaal, Whitley Bay; 14, Avenue T., Morpeth.
CATLIN'S ROYAL PIERROTS.—March 7, Sheffield.
CHUMS.—March 7, Grand, Cockermouth (3).
CIGARETTES, THE. — March 7, Winter Gardens, Margate; 14, W.G., Margate.
FANATICS, THE.—New Pavilion, Burnham-on-Sea (Season).
FRILLS AND FLOUNCES. — March 7, Albert Hall, Stafford.
IDEALS.—March 7, Rusholme Pavilion, Manchester.
LES ARTISTS. — March 7, Palace, Radstock (3). Palace, Wells (Soms.) (3).
LIVE WIRES, THE. — March 7, Grand Cinema, Abingdon.
MODESTY.—March 7, Leas Pav., Folkestone.
OPTIMISTS, THE.—March 14, Pav., Rusholme, Manchester.
PEDLERS, THE.—March 7, Leamington Spa; 14, T.H., Millom.
PRO RATA. — March 7, Anglesea Pal., Burton-on-Trent; 14, Co-op. Hall, Loftus.
PUPPETS.—March 7, Garr., Bulford; 14, Garr., Tidworth.
Q'S, THE.—March 7, Palace, Bradford.
QUAINTESQUES, THE.—March 7, Town Hall, Sale.
QUALITIES, THE. — March 7, Victoria Hall, Keswick.
SEVEN NOBODIES, THE.—March 7, Arcadia, Colwyn Bay.
SUPREMACY.—March 7, Empire, Redcar.
TANGLERS, THE.—March 7, Bourne End (3). Prince's Risborough (3).
TOPICS, THE.—March 7, Woking; 14, Hip., Bedminster.
VERSATILES, THE.—March 7, Alexandra, Stoke Newington.

THE PALM TREES.

It is a pleasure to record the complete success of the Palm Trees concert party at their appearance at the King George's Hall on Friday. This party, which was of old highly appreciated by the troops in Egypt, now appears as an ex-Service organisation, and should prosper amain. The Palm Trees boast an excellent producer in the shape of Mr. Horace Broadfield, who is also the very good chief comedian to the party. Mr. Broadfield has obviously a very keen eye for stage-pictures, and clearly appreciates the value of quickness of tempo and concerted numbers where concert party work is concerned. Thus even the straight singer, Mr. Frank Grant, an excellent tenor, does not render the conventional number, but appears as the central character in a little song-scena. Quite a good idea. In fact all the concerted work—especially a topical song, "What's the End of Things Going to Be?"—is extremely good. With regard to the individual artists, in addition to Mr. Broadfield and Mr. Grant there are four other very capable performers. We were very favourably impressed by the work of Mr. Herbert Brundle, who not only proved himself to be a japz expert in a M.S. number, "The City at Night," but anon also showed that he could present as good a female impersonation as we have seen for many a long day. Mr. Sydney Pettit evidenced considerable ability as a character comedian; Mr. Ernest Vines was a forceful light comedian (with dance), and Mr. Arthur Westbrook worked like a Trojan at the piano. In short, an excellent and artistic entertainment which was a credit to all concerned. We must not forget to mention that the party looked very picturesque in their mauve and black

A CONCERT PARTY'S DEBUT.

The public suffers much in the cause of charity in the way of concerts, but the entertainment given in the Guildhall, Clapham, on Tuesday, March 1, in aid of the war memorial at St. Mary's Catholic Church proved to be quite enjoyable, although the little concert party who provided it were making their initial appearance. The company was called the Newtonians, a name taken from that of Mme. Victoria Newton, their tutor and coach, and each appeared in a draughtboard dress of yellow and black. Solos and concerted pieces were equally well done. Besides singing "Dreamboat" Miss Teresa Lunghi made a dainty partner for Larry Davis in the charming number "Dressed in Your Dress of Blue Brocade." She also shared the success of a Quarrelling Duet with Bernard Davies, who invested with quaint humour the old familiar "Jones of the Lancers." The concerted numbers were particularly well received, those entitled "Galloping Horses" and "The Farm Yard" enabling each member of the party to display a real sense of humour. Miss Winnie White sang the solo in "Ghosts" effectively, and was encored in her "Pierrot" song. Mr. W. Barrabel fully deserved the encore awarded him for his song "A Chip of the Old Block." The accompaniments were brilliantly played by Miss Cubitt.

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ACTORS' BENEVOLENT FUND.
The ANNUAL GENERAL MEETING of the Subscribers will be held on the Stage of the CRITERION THEATRE, on TUESDAY, March 22, 1921, at 12 o'clock noon punctually, to receive the report of the Committee and the accounts of the year 1920. Lady Wyndham, President of the Fund, in the chair. The attendance of subscribers is requested, and all those interested in the work of the Fund are invited to be present.
C. I. COLTSON, Secretary.
Offices: 8, Adam-st., Adelphi, W.C. 2.

ACTORS' BENEVOLENT FUND.
ELECTION OF COMMITTEE, 1921 and 1922.
All Subscribers of 21s. and upwards are entitled to nominate and vote for the election of the Executive Committee for 1921 and 1922, which must be composed of 14 members of £5 and upwards, and 7 members of not less than one guinea
Gentlemen qualified as above, and who are willing to serve on the Committee for 1921 and 1922, are requested to send in their names not later than March 24, 1921. In the event of more than 21 candidates consenting to serve, an election will take place on Tuesday, April 5, 1921, at 4 p.m., at 8, Adam-st., Adelphi, when voting papers will be examined and recorded by the scrutineers appointed at the Annual General Meeting.
By Order,
C. I. COLTSON, Secretary.
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MME. LUCIA CORMANI, who was Maitresse de Ballet at the Alhambra, Leicester-square, for nearly ten years, and a pupil of La Scala, one of the finest schools of dancing in the world, was ten years premier dancer at the Alhambra, and 15 years was at the school there, and arranged several Ballets, and who is highly recommended by Mme. Pavalio, Miss Phyllis Bedells, and Miss Temple Bell, is open to receive pupils who are desirous of being taught efficien Apply, DANCING ACADEMY, 8, Fitzroy-street, W.

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WARRIORS' DAY.

LONDON MUSIC HALL ARRANGEMENTS.

PROGRESS IN THE PROVINCES.

SUBURBAN VARIETY THEATRES.
The part to be played by suburban variety theatres in the keeping of Warriors' Day was defined on Friday at a meeting of managers from the various halls held at Cranbourne Mansions on the invitation of Mr. R. S. Gillespie, managing director of Moss' Empires. The gathering, over which Mr. Gillespie presided, comprised Messrs. H. M. Tennant, Chester Fox, Frank Glenister, Maurice Voiny, W. Bailey, E. E. Giles, Ivan Berlyn, Geo. Andrews, V. C. Vince, Pierre Cohen, E. J. Macdermott, J. Somers, J. Gladwin, Evan Good, J. M. Hay, and Oscar Barrett, together with Alfred Davies (Press representative).
In opening the meeting, Mr. Gillespie said the scheme had originated with the West-End theatrical people, who did not know the conditions of the provinces, and, in organising a performance throughout the country, they were up against a tough proposition. Sir Alfred Butt, who represented to some extent the music-hall interests, had organised something in London and performances were to be given at the Palace, the Victoria Palace, and the Empire. Neither Sir Oswald Stoll nor Mr. Charles Gulliver could see their way to lend their theatres, and the movement was thus confined practically to Moss' Empires, the Syndicate, and the independent halls, which would probably cover all the area. Sir Oswald and Mr. Gulliver were, however, willing to give the necessary permission for their artists to appear. In some towns four matinées were given on successive days, and others concentrated on one day, but he thought the date should be elastic in that respect. Everything at the West End theatres with the exception of two or three was on the same day. He would do his best to get top-notch turns to reinforce the programmes at the various halls, and he would place a service of cars at their disposal for the purpose. As far as the London Hippodrome was concerned, he had arranged for a show there on the Thursday, which the Prince of Wales would attend. It was thought that the best results would be attained by arranging the suburbs into sections, all the establishments in the various sections combining in one powerful effort.
After some discussion, on the proposition of Mr. Tennant it was agreed that the following eight halls should be the centres of districts each governing the remainder in their vicinity:—
Finsbury Park Empire.
New Cross Empire.
Stratford Empire.
Empress, Brixton.
Chelsea Palace.
Metropolitan.
Penge Empire.
Kingston Empire.
It was decided that the managers of the above halls should form a sub-committee to settle details, and that the best occasion for the performance was Early Closing Day.
Mr. Gillespie said the theatrical printers were practically doing the whole of the printing free, and the paper-makers and ink-manufacturers were doing the same, while the Bill Posters' Society had sent out a recommendation to their members to do the bill posting free. It was important that managers should give the requisitions for printing as early as possible. Instructions had also been sent out by Mr. Cannon of the National Association of Theatrical Employees for their members to give their services free, and Mr. Williams of the Amalgamated Musicians' Union was sending a similar intimation to his members. There was, of course, no compulsion, but he sincerely hoped all would give their services voluntarily.
With regard to the entertainment tax, the Chairman said the Customs Authorities were quite prepared to give general exemption, but it was thought that if the tax were charged, it could be recovered, and would form an additional contribution to the takings. The cinemas were not, however, taking that course, and 2,000 exemption forms had already been issued to them.
It was generally agreed that, although the proceeds should be sent in in bulk to Lord Haig, the condition should be made that the amount should be divided in the proportion of one-third to the officers' and two-thirds to the men's fund, and that the money should as far as possible go back to the districts from which it came.

BRIGHTON.
The "Queen of Watering-places" intends to leave no stone unturned to make Warriors' Day an enormous success. As an outcome of the committee-meeting held at the Theatre Royal on March 1, and supported by an influential gathering, many attractive features were arranged. Sir William Gentle (President of the Committee) presided.
Mr. A. J. Franklin (Hon. Secretary) submitted a statement as to the programme mapped out. One of the most important fixtures for March 31 is the combined entertainment to take place at the Dome, the great Brighton concert hall, the arrangements of which have been taken over by Mr. Lawson Lambert (Theatre Royal) and Mr. W. H. Boardman (Hippodrome).
It will be a very attractive matinée, the artists reinforced by two from town, specially sent by Mr. Macdonald.
The addition of massed band turns was proposed by the Chairman—the Palace Pier Orchestra, under Mr. James Sale, and the West Pier Orchestra, under Mr. Lyell-Tayler, combining together, the two directors taking turns with the baton.
Mr. George Grossmith has written to Mr. Lawson Lambert asking him to appeal to amateurs in the district to give entertainments that would not clash with professional fixtures, and Mr. Franklin mentioned the Amateur Operatic Society had already offered their services. It was suggested a collection should be made publicly by the ex-Service men headed by a band.
It was also arranged that Mr. J. W. Cordiner, of the Palace Pier, should act as Chairman of a sub-committee to enrol members of the bill-posting and advertising fraternity so that their valuable support will be obtained.

LIVERPOOL.
Arrangements for the observance of "Warriors' Day" at Liverpool are being rapidly completed. So far they include a joint matinée at the Royal Court on Thursday, March 31, the artists who are to give their services being drawn from that theatre, the Shakespeare, and the Playhouse. On the Saturday of the same week there will be a joint Empire and Olympia show at the Olympia, and a performance at the Pavilion, while in the evening a concert is to be held in the Philharmonic Hall, details of which are still to be arranged.
On a date not yet fixed a joint matinée will probably take place at the Rotunda, in which the Lyric will participate, and other events are promised at the Metropole, Bootle; the Hippodrome, Birkenhead; the Winter Gardens, New Brighton; and at another place on the other side of the Mersey.

THE MIDLANDS.
It is gratifying to be able to record that during the past week arrangements for the stage tribute to ex-Service men in the Midlands have become more definite. Mr. Philip Rodway, organiser for this large area, is receiving splendid support, and is able to report that offers of assistance have come in, not only to himself, but to his colleagues in the different towns throughout the five counties which come within his scope. At the latest meeting it was decided to concentrate on mass performances in Birmingham as follows: March 20 (Sunday), Alexandra Theatre; March 29 (Tuesday), Grand Theatre and Bordesley Green Elite; April 1 (Friday), Theatre Royal or Prince of Wales, and Smethwick Theatre Royal.
The attraction at the Theatre Royal, it is hoped, will be notable for the visit of one or other of our leading players, while at Smethwick it is intended to give a variety show. For this latter performance the principal artists at the city and neighbouring halls will probably be available. Every house is taking up the project with enthusiasm and making some contribution. At the Grand the leaders of the music hall stage will appear, and it is safe to say that one of the biggest variety bills ever witnessed in the city will be given there. Bordesley Green Elite will be open in the afternoon to cater for people living in that populous part of the city. The Rocket Club is organising the Alexandra Theatre entertainment, in conjunction with Mr. Lem Salberg (the proprietor), and it is understood that the principal artists appearing there now in the "Dick Whittington" pantomime will be among the performers.
Arrangements for the different areas in the Midland division are being forwarded in a practical manner. At Worcester, for instance, Sir J. Forbes-Robertson has promised to give a special matinée. On Monday night the Mayor of Wolverhampton presided at a meeting to promote a great rally at the Grand Theatre on March 31. Leamington, Coventry, Stafford, Shrewsbury, and Hereford are also making capital efforts.

SUNDERLAND.
The Sunderland Entertainment Managers' Association met on Friday under the chairmanship of its president, Mr. A. E. Barnes, the resident of the Empire Theatre, to consider what action should be taken in regard to Earl Haig's appeal for a Warriors' Day. It was decided that at the Empire there should be a matinée performance on Wednesday, March 30, and that in each of the houses where pictures predominate entertainments should be given on Sunday, April 3, provided the sanction of the Watch Committee could be obtained.
At the meeting on Friday a sub-committee consisting of Mr. Barnes, of the Empire Theatre; Mr. Gibson, of the Havelock Picture Hall; Mr. Ruecroft, of the Bromarch Hall; and Mr. Blake, of the Wheat Sheaf Picture House, were appointed a sub-committee to make the necessary arrangements. The Theatre Royal will fall into line with an effort, but exactly what shape it will take has not as yet been decided on.

GLASGOW.
The local managers met last week, and it was decided that the first matinée would be given in the Empire on Friday, 18th inst. With the co-operation of the other managers, Mr. G. H. Richardson, of the Empire, is organising a splendid programme, to include the cream of the talent available in the city that week.

HASTINGS.
"Warriors' Day" will be celebrated on the afternoon of the 30th inst. at the Gaiety Theatre. Arrangements are in full swing, and among the attractions will be selections by the Royal Flying Corps Band, which will be visiting Hastings at that time, a performance of "Kiki," and a musical version of "The Glad Eye" by the company which will be at the theatre.

SHEFFIELD.
A strong committee, representative of theatres and music halls, includes Mr. R. Sidebotham (Empire), Mr. H. C. Savage (Hippodrome), Mr. A. R. Walker (Palace, Attercliffe), with Mr. J. E. B. Beaumont (Lyceum and Royal), as chairman. In a very interesting chat with Mr. Beaumont on Saturday last "The Era" representative was informed that arrangements are already completed for a gala matinée performance, to be given on Wednesday, March 30, at the Hippodrome, as its holding capacity is the largest. A monster programme will be submitted, including artists from all the theatres and music halls, and local talent. A largely augmented orchestra has been requisitioned, and everything points to a big success.
In other directions, Mr. Beaumont's organising powers are being severely taxed, but his ability and enthusiasm for the work will surmount all apparent difficulties. He is in touch with the Sheffield Teachers' Opera Society and the Sheffield Grand Opera Society, and hopes to secure their co-operation.

ROYAL INTEREST.
Lady Tree, who first originated the idea of Warriors' Day, and who is now a member of the Executive Committee which is arranging performances throughout the country on March 31, in aid of Lord Haig's Fund for the relief of ex-Service men in distress, has received the following letter from Lord Stamfordham:—
"Buckingham Palace,
"Feb. 25, 1921.
"Dear Lady Tree,—In reply to your letter of the 24th instant, you may rest assured that the King and Queen take the greatest interest in Warriors' Day, and are anxious to do all in their power to secure the best possible results from the performances kindly arranged for throughout the country by the representatives of the stage.
"Their Majesties will certainly attend some theatre on March 31.—Yours very truly,
"(Signed) STAMFORDHAM."

Wrecked Nerves and Indigestion

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Mrs. M. E. THORP, 9, Meadow Place, South Lambeth, London, S.W. 8, says: "My trouble was weakened nerves and indigestion, brought on by war strain. I lost all strength and became terribly nervous and run down. It was an effort to do anything, even to go out; and as for housework, I don't know how I got through it. Then I began to have pain after food, and this soon developed into severe indigestion. Attacks of flatulence were so violent that I was afraid to eat anything. I lost my voice, and could only speak in a whisper. At first this was thought to be laryngitis, but examination showed that it was just weakness of the nerves. Yet another trouble was sleeplessness. I lay awake for hours at night and, naturally, this weakened me still more. I had no strength at all and no spirit for anything. I kept trying all sorts of medicines, but nothing did any good, till one lucky day I got Dr. Cassell's Tablets. The effect was really wonderful. In a very short time I felt better. My nerves were stronger, and the wind didn't bother me so much. From then I steadily improved, and now I feel ever so well again. The indigestion is so completely gone that I can eat practically anything, and am thankful to say I sleep well, too."

Mrs. Thorp.

Nervous and Wasted

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Mr. H. Hall.

Mr. H. HALL, c/o Mr. W. Hall, 5 Huntingdon Road, Stevenage, Herts, says: "After being demobilised I began to feel run-down, and steadily grew worse. I lost flesh badly; then came indigestion, and I suffered after everything I ate. Often I vomited. Naturally I ate little, and this made me still weaker and thinner, till I looked more dead than alive. My wife never expected me to recover. I had queer trembling attacks every day, lasting about three-quarters of an hour, and I was rarely free from wind. I was quite yellow in the face, and looked as though I were 'going West' any time. I had been like this for months, in spite of medical treatment, when I got Dr. Cassell's Tablets. Almost from the first they did me good. Strength and fitness came back to me, and now I am as well and strong and heavy as before my illness."

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THE ERA

WIRES: "The Era," London. ESTABLISHED 1837. 'Phones: 4546 and 4547 Regent.

WEDNESDAY, MARCH 9, 1921.

THE A.A. BOYCOTT POLICY.

IN affirming the resolution committing them to the boycotting, after March 21, of all managers who do not pay the minimum wage, and otherwise observe the standard contract, the members of the Actors' Association have taken a bold course, but the only one open to them. The Association is now strong enough to assert its rights, and the most elementary right of a trade union is to insist that an agreement made between itself and the employers shall be loyally adhered to.

The Only Way.

The resolution hits of course primarily at the irresponsible manager who likes to engage artists at his own terms, and without any safeguards for the actor, who on his part is bound to assist the carrying out of the resolution by refusing to sign any but the standard contract. The resolution was strengthened at Sunday's meeting by a definition of the penalty to be imposed upon members who signed other than the official contract. Originally it read that any member thus offending would not be entitled to the protection of the Association. Obviously that did not go far enough, and the amendment which was passed to the effect that any member who signed any other than a standard contract would render himself liable to explusion was a wise one.

In the case of a company which is wholly A.A. the strict observance of the contract is assured, but how, we are inclined to ask, is it proposed to deal with companies which include non-members? Is the company delegate to inspect each contract to see whether or no it is the official one, or will he get an undertaking from the manager that such is the case?

The hands of the council are strengthened by the fact that the Association of Touring Managers has agreed as far as is practicable to help to enforce the carrying out of the contract. They can do this without undertaking to employ only Association artists by giving all their employees the standard contract, irrespective of whether they are A.A. members or not. That amounts to the same thing, but it means that the position is arrived at without friction.

Managerial Co-operation.

The situation is complicated by those managers who are not members of the Association, and do not observe the contract, yet give something much more liberal. Our correspondent, MR. T. MCCAUSLAND STEWART, in our last issue points out that two leading London managers have an eight performance a week contract, instead of seven, and another equally influential manager ignores the contract altogether, yet we know that the gentlemen referred to pay enhanced salaries and are generous with their artistes in other ways. A little readjustment would bring them into line with the official agreement, but negotiations must be conducted with more discretion than was used in the action of which MR. HENRY BAYNTON complains on another page. MR. BAYNTON is a manager member of he Association, and to our knowledge a very earnest advocate of actors' rights, but to be suddenly confronted with an ultimatum just as the curtain is about to go up does not seem to us a method likely to encourage those good relations between artist and manager which are vital to the well-being of the entertainment profession.

THIS IS THE LIFE.

By DENIER WARREN.

I was born of young but clever parents. When I was quite small I used to give imitations of well-known stars of the time (Charles Godfrey, Lottie Collins, Bessie Bellwood, Dan Leno, &c.) to amuse our friends. The friends used to tell father I ought to go on the stage, but father said, "No, I was going to work for my living." Whether it was the way father said this or the admiration of the aforesaid friends (I never heard what the people I imitated said) I don't know, but at an early age was born in me a desire for the gay Bohemian life of an actor. That, I said, is THE life. A happy-go-lucky existence in the land of "dolce far niente" (I got that line from the ice-cream man outside the Tankard). So, to make a long story short, I started my career in the children's pantomime at the Grand, Clapham, in 1897. It was written by Bernard Dickson, composed by Harry Randall, with the scenery painted by Dan Leno.

"Dolce Far Niente."

Following this I assisted my father and mother in their sketches, went to South Africa with them, where we toured the country as far as Bulawayo. Quite an important item of our programme was the first cinematograph they had had in the country. I remember one bright morning standing on the top of the Empire in Johannesburg waiting for Dr. Jameson to make his entrance, and being very disappointed that he did not appear. But that is by the way. I used to sing eight songs a night, play in two sketches, help everyone with the props., sell programmes, and after the show help to pack up our "production" on the carts to move to the next town. We did a year of this, and as far as I was concerned "Dolce far niente" was conspicuous by its absence.

Returning to England I played in "The Babes in the Wood," at the old Royal, Holborn, and then toured the provinces in a sketch with my mother, Marguerite Fish (Baby Benson).

I made my first West-End appearance at the Garrick Theatre in "Whitewashing Julia," but after the run of this play father decided that I had had enough of the lazy life, and sent me to a public school, and afterwards to Paris. Here, of course, I was in the home of Bohemia. All I did during six happy years was to be in my office (I represented Witmarks, the music publishers) from 9 till 6, write the dramatic column for three London papers (the "Era" amongst the others), and in my spare time act as guide, philosopher, and friend to the various English and American performers playing in the Gay City.

A Pelman Steam Engine.

But all good things must come to an end, and I returned to England. After various touring experiences, during which we played a different part every night and never knew any of them, I re-entered the West-End in "Get-Rich-Quick Wallingford." From here Mr. Arthur Collins engaged me for the Lane, where I have remained, with the exception of an occasional summer migration to the Empire and the Ambassadors, ever since. Looking back over my eight years at the Lane, I cannot say I lived exactly the life of a sloth. I started playing four parts, but, father evidently having mentioned to Mr. Collins my tendency to laze, he made me A.S.M. The only remark I can make about this position at T.R.D.L. is that what is really required for the job is a steam-engine that has studied at Pelman's. But I must say, in all seriousness, that my time at the Lane under Mr. Collins has been an education in theatrical knowledge for which I shall always be grateful.

The Gay Life Stunt.

While in New York with "Sealed Orders" I secured the rights of "Inside the Lines," which I hoped would work for me, and leave me the days to muse like Omar, "under bough, with wine, and &c., &c.," but the success of "The Lines" induced the wily manager to secure the elusive theatre to produce other plays which in a rash moment I had secured, and now I am committed to an office and eight hours a day reading plays, good, bad and American. But all work and no play makes Jack a dull boy, so I play "in the Garden of Allah" in the evenings.

Still, one of these days I'm going to even up on that "Gay Life" stunt. I'm going to have three theatres and live in a nursing home.

THE PLAY IN PARIS.

Dramatic Comedy at the Theatre de Paris—Sacha Guitry's Revival—Cerulean Farce at the Albert—Loie Fuller in Artistic Show.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Leon Volterra presented last night at the Theatre de Paris a dramatic comedy in three acts, entitled "Cœur de Lilas," by Tristan Bernard and Charles Henry Hirsch. A man has been found murdered in a dark street in a low quarter of the city, and it is assumed that a street girl called Lilas knows more of the crime than she has revealed during the investigation. André, the police inspector's secretary, goes to live in a shady hotel where Lilas lodges. He protects her against an apache and gains the girl's confidence. André being certain that Lilas had no connection with the murder, they become engaged; but she recognises a detective in conversation with her lover, and having learned he is also employed by the police she, in the paroxysm of her indignation at being so deceived, confesses she killed the murdered man in self-protection. André is horrified, but declares his intention to screen his sweetheart. Lilas realises this is impossible and shoots herelf. The work is splendidly mounted. André Brulé ably holds the rôle of the love-stricken youth while Madeleine Lely is convincing in the difficult part of the common but honest-natured street girl. Saint-Bonnet is fastidious as a muddling magistrate, while Chas. Lorrain is sympathetic as the chief of the police.

"La Prise de Berg-op-Zoom."

This smart four-act comedy of Sacha Guitry was revived at the Theatre Sarah Bernhardt on Wednesday, the author again holding the lead of the Police Commissaire which he created at the Theatre du Vaudeville at the end of 1912. The leading lady is Yvonne Printemps. The comedy has not aged, and the humorous story of the elegant official falling madly in love with the married lady who called to consult him still constitutes a diverting entertainment. Baron fils is back in his former rôle of the simple husband. In this brilliant light comedy Sacha Guitry is seen at his very best.

"La Robe Rouge."

The famous piece of Brieux, in four acts, also produced at the Theatre du Vaudeville, was again revived at the Comedie Francaise on Wednesday evening.

"Notre Femme et Cie."

The new farce above named, by E. de Valmonca, just produced at the Theatre Albert I., is extremely risky. Contran has eloped with Colette, and while probably the husband was relieved at the service rendered, he is unable to retain the heart of the fickle lady who gives the glad eye to his cousin, Fernois. However, the two puppies do not quarrel, but share her affections until Colette's mother appears on the scene, and she encourages weary Gontran to a violent flirtation, which he can ill support. These amorous intrigues cause the cousins to neglect their business, and they quickly run out of funds, whereupon Colette is tempted to run away to America with a rich merchant, who will probably soon become disenchanted. And the cousins find consolation in the society of the buxom parent of their late mistress. It will perhaps be better not to dwell further on such a salacious subject.

A Loie Fuller Season.

The above-named famous danseuse commenced a short series of performances on Wednesday night at the Theatre des Champes Elysées, under the direction of Jacques Hebertot. Loie Fuller provides almost the entire programme, presenting "A Midsummer Night's Dream," with music by Mendelssohn, "Le Chant de Nigamon," or "L'Ombre," dance to a score of Debussy; "Les Oiseaux Sacrés," "Dans les Steppes de l'Asie Centrale," and "Saudades de Brezil." The first item produced a particularly good impression. An old shepherd falls asleep; he dreams of his youth, of his early love and the fairies, until Satan calls him to present realities with some splendid lighting effects. M. Golschmann conducts the admirable orchestra of the Theatre des Champs Elysées. Mayo Wadier gives a violin solo as a special number.

A special kind of vaudeville programme will be presented here by M. Hebertot next week, including the pantomime of the late Catulle Mendes, "Chand d'H..bit," with Severin, seen many years ago at the Folies Bergere; a sketch, "Le Chauffeur," by Max Maurey, played at the Alhambra; and Les Sakharof, a couple of dancers from Switzerland.

In the little theatre under the same roof, the Comedie Montaigne, Firmin Gemier will present this season a French version of Bernard Shaw's "The Soldier and the Man," after the new work of Crommelynck, "Les Amants Puerils."

THE DRAMA IN AMERICA.

Long Runs—Roses with Music and Dancing—"Dangerous Age" Dramatised—"The New House."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Feb. 19.—The theatrical season of 1920-21, two-thirds of which has expired, has yielded more than a hundred plays, and added three new theatres to the list. Fourteen of these hundred plays that were produced in August and September are still running. Then there are three plays that have exceptionally long runs to their credit, namely, "Lightnin'," produced August 26, 1918; "The Gold Diggers," September 30, 1919; and "Irene," November 18, 1919.

"The Rose Girl."

The Ambassador Theatre, in West Forty-ninth-street, was opened on the 11th inst., the initial attraction being "The Rose Girl," a play with music, by Anselm Goetzl and William Carey Duncan. The most attractive feature of the play was the Rose Ballet, by Michel Fokine, in which the lithe and comely Lydia Lopokova danced with her usual grace and charm. The first act is laid in a rose garden in the Riviera. The second act opens with the Rose Ballet, the scene being a perfume shop in Paris. Charles Purcell appears as the Marquis de la Roche, who falls in love with Mignon Latour, the "rose girl," played by Mabel Withee. The Marquis has a stern and unforgiving father, who has not forgiven him when the curtain fal's.

"Peg o' My Heart."

Laurette Taylor played Peg for the 1,139th time last Monday at the Cort Theatre, and more than repeated the success she made in Hartley Manners' play eight years ago, receiving an enthusiastic welcome. A. E. Matthews as Jerry, Percy Ames as Alaric, Greta Kemble Cooper as Ethel, and Maud Milton as Mrs. Chichester were all very good. The play is good for another long run.

"The White Villa."

Under the above title Edith Ellis has dramatised Karen Michaelis's novel of some ten years ago, "The Dangerous Age," and the play was produced by the Players' Fellowship at the Eltinge Theatre on the 14th inst. It tells the story of a middle-aged woman who has been married twenty years. She inherits some money and determines to be free. She divorces her husband, sends away another man who has loved her, and settles down in a lonely white villa on an island. There she finds only loneliness She summons her lover, and discovers he is no longer devoted. She falls back upon her former husband, and finds him engaged to marry a girl of nineteen. Looking into her mirror, she perceives the tragedy which time has wrought. Her beauty has faded. The companionship that might have been the compensation for her unfulfilled ideals has been forfeited. In her desperate loneliness she bitterly admonishes a younger woman who seeks to comfort her to beware a similar fate. The play was given in the afternoon as the first of a series of matinées, but the producers have received every encouragement to make it an evening attraction. Lucille Watson's impersonation of the mature heroine received high praise.

"The New House."

In the above-mentioned play by Louis K. Anspacher, recently produced in Baltimore, Richard Bennett, who plays the leading rôle, has an entirely different kind of part from any that he has previously undertaken. As an old Scotch shoemaker whose thrift and industry have enabled him to build up a fortune, which is dissipated by an only son in whom all his paternal love is centred, and through whose folly and extravagance he is compelled to return to the cobbler's bench, Mr. Bennett has exceptional opportunities to distinguish himself in both comedy and emotional scenes. The lesson of the play is that the too-indulgent parental love which shields and relieves the child from worry and responsibility enslaves it as much as does the selfish affection which demands self-abnegation.

A MARIE TEMPEST MATINEE.

Just before Christmas Miss Marie Tempest, who is touring Australasia, received a striking tribute from the members of the theatrical profession in Sydney. A round-robin, signed by every member playing here, was sent to her, as follows:—"We, the undersigned members of the theatrical profession, present to you our homage, and beg you, the leader of our beloved art, to grant us the privilege of witnessing you and your company in a special matinée performance of 'Outcast.' The exquisite artistry of your work has made a deep and lasting impression on the minds of all that have seen you, and we, your sister and brother artists, will feel a deep sense of loss if we are not afforded the opportunity of seeing you. We will be grateful if you will please make it possible for us to pay a personal tribute to one who stands at the highest mark of artistry in our profession, and whose work has an ennobling inspiration to us all."

Miss Tempest, in reply, said she was deeply touched by the sentiment expressed, and was most anxious to accede to the request, but, unfortunately, owing to the heavy preparations under way for Christmas productions at all the theatres, there was not one available. Miss Tempest has promised, however, to give a professional matinée on her way through this country at the conclusion of her tour of New Zealand.

At the conclusion of her season at the Palace, Miss Marie Tempest made a speech of thanks and farewell. She wanted to acknowledge the generous reception of that evening, and not only so, but the whole-hearted support which had made her return to Sydney a pleasure and a joy. She wished also to remember the J. C. Williamson management, and the many friends unseen by the public in and around the theatre who had smoothed the path of continued effort from week to week. She would not say farewell, because in these days when those who "went down to the sea in ships" did so with problematical results — (laughter) — anything might happen, but in the hope of the uncertain possibility of a return she would wish one and all a cheery au revoir.

AS YOU LIKE IT.

A five-shilling gallery is threatened. Doesn't that "crown" all?

* * *

And many of our comedians are trying to raise laughter!

* * *

Meanwhile, travelling to the theatre will cost us more if the suggested taxi increases come about this month. Then we shall cry, "Beware the rides of March!"

* * *

"Should musical critics be boiled in oil?" asks H. Finck, Henry Finck, by the way—don't finck it's Herman.

* * *

Perhaps they *should* be boiled in oil if they have been "oiled" first.

* * *

I note that Cicely Courtneidge has undertaken to find a house for a despairing family. She can fill a house, too.

* * *

Advice to the Scotsman who lately declared that Kipling did not amuse him: "Stop your Kipling, Jock!"

* * *

How these rumours spread! Did the recent scaremonger who cried that the stage was going to the dogs base his belief on the information that George Tully has been seen riding to hounds?

* * *

An ex-soldier, writing to a contemporary, recalls having seen Huntley Wright under the Pyramids. Was Huntley right under the Pyramids?

* * *

If so, he was clearly a low comedian.

* * *

First Actor: "My boy, the audience cheered me so loudly that I couldn't speak."

Second Actor: "Ah, they achieved their object, then?"

* * *

"We have few stout actors," observes a critic. What a pity. But beer will always be first favourite.

TOUCHSTONE.

JACK PLEASANTS.

The super-shy Comedian, whom Tom Tiit caught blushing at the Holborn Empire.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess," 8. Wed., Sat., 2. Gerr. 2645.

ALDWYCH (Strand, W.C.).—"The Tempest," 8.15. Wed., Sat., 2.30. Cent. 7170, Gerr. 2315.

ALHAMBRA (Leicester-square, W.C.).—"Robey-en-Casserole," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4360.

APOLLO (Shaftesbury avenue). — "French Leave," 8.30. Mon., Wed., Sat., 2.30. Gerr. 3243.

COLISEUM (Charing Cross). — Abbie Mitchell and Quartette, Will Evans in "Plain Mrs. Dripping," Noni and Horace, Daisy Wood, Rich Hayes, &c., 2.30 and 7.45. Gerr. 750.

COMEDY (Panton-street, S.W.1).—"The Ninth Earl," 8. Sat., 2.30. Gerr. 3724.

COURT (Sloane-square).—"King Henry IV." (Part 2), 8.15. Wed., Sat., 2.15. Gerr. 848.

CRITERION (Coventry-st.) — "Lord Richard in the Pantry," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-st., W.C.).—"Sybil," 8. Tues., Sat., 2.15. Gerr. 201.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., and Sat., 2.15. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane). —"Mis' Nell o' New Orleans, 8. Th., Sat., 2.30. Gerr. 314.

GAIETY (Strand W.C.). — "The Betrothal," 8.15. Tues., Thurs., Sat., 2.15. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.).—"The Fulfilling of the Law," 8. Thurs., Sat., 2.30. "The Muddler," Mon., Tues, Wed., Fri., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-ave., W.).—"Her Husband's Wife," 8. Sat., 2.30. Gerr. 3722.

HAYMARKET (Haymarket, S.W.). — "The Circle," 8. Thurs., Sat., 2.30. Reg. 6030.

HIPPODROME (Cranbourn-st., W.C.).—"Aladdin," twice daily, 2 and 7.45. Gerr. 650.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

LITTLE (John-street, Adelphi).—Grand Guignol, 8.15. Thurs. and Sat., 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.15. Tues. and Sat., 2.30.

LYCEUM (Wellington-st., Strand, W.C.). —"The Savage and the Woman," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7617.

LYRIC (Shaftesbury-av., W.).—"A Little Dutch Girl," 8. Wed. and Sat., 2.15. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Gerr. 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions," 8. Wed., Sat., 2.30. Museum 1740.

PALACE (Shaftesbury-av.). — Harry Lauder and Co., 8.15. Wed., Thurs., Sat., 2.15. Gerr. 6834.

PLAYHOUSE (Charing Cross, W.C.).—"Love," 8.30. Thurs., Sat., 2.30. Gerr. 3970.

PRINCE OF WALES (Coventry-street, W.).—"The Charm School," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 7482.

PRINCE'S (Shaftesbury-av., W.C.).—"The Blue Lagoon," 8.30. Thurs., Sat., 2.30. Gerr. 3400.

QUEEN'S (Shaftesbury-av.).—"It's All Wrong," 8.20. Thurs. and Sat., 2.20. Gerr. 9437.

ROYALTY (Dean-street, W. 1).—"A Social Convenience," 8.40. Thurs., Sat., 2.40. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.30. Gerr. 6666.

ST. JAMES' (King-st., W.).—"Polly With a Past," 8. Wed., Sat., 2.30. Gerr. 1903.

STRAND (Strand, W.C.). — "A Safety Match," 8. Thurs., Sat., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Jumble Sale." 8.25. Tues., Fri., and Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Tues., Sat., 2.15. Gerr. 616.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall," 8.15. Wed., Sat., 2.30. Gerr. 3028.

THE VARIETY WORLD.

The King and Queen at the Palace—Charles Coborn's Walking Tour—Norman Lee's Record—A Musical Frisk.

The King and Queen See Lauder.

The King and Queen visited the Palace Theatre on Monday evening to witness Sir Harry Lauder's performance. The visit had been kept quiet, and there were few people about when the Royal party arrived. Their Majesties were at once escorted to the Royal Box, but the house was in darkness at the time—during the performance of one of the turns—and it was not generally known that they had arrived until some time afterwards.

Sir Harry Lauder had a tremendous welcome when he appeared in Highland kilt complete, to sing "Tobermory," and for upwards of an hour the house was in a rollicking humour, chorusing many songs and laughing heartily at his quaint Scots humour. Their Majesties evidently thoroughly enjoyed the whole performance, the King being especially amused at Sir Harry's sailor song, "There's Somebody Waiting for Me."

In response to cries from all parts of the theatre, the great comedian gave "A Wee Deech an' Doris," and insisted on the audience joining in the refrain. An allusion to the presence of Their Majesties caused the entire audience to spring to their feet, and cheer Their Majesties again and again. The King and Queen had to stand for some minutes bowing their acknowledgments.

Sir Harry was subsequently sent for by the King, who told him that he thoroughly enjoyed the entertainment, and wished to thank him for the wonderful spirit he had displayed. The King reminded Sir Harry he had not seen him since he appeared at Covent Garden at a Command Performance. Seen in his dressing room afterwards, Sir Harry expressed his great appreciation of the Royal compliment paid him.

Hippodrome Matinée in Aid of V.A.B.F.

The special matinée at the London Hippodrome on Monday, March 21, in aid of the Variety Artists' Benevolent Fund, when "Aladdin" will be entirely performed by the children now appearing in the pantomime, promises to be a great success. Already a number of seats have been disposed of, the Grand Order of Water Rats having generously taken ninety stalls, the M.H.A.R.A. twenty-five, and Mr. Jas. W. Tate, the popular president, has again proved his kindly interest by purchasing a private box. Lord Leverhulme, Lord Lurgan, and others have also signified their intention of being present. Tickets, £2 2s. and £1 1s. for stalls, £1 1s. and 10s. 6d. and 8s. 6d. for dress circle, 5s. and 2s. 6d. amphitheatre, and 5s. Rover tickets can be obtained from C. Douglas Stuart, Secretary, V.A.B. Fund, 18, Charing Cross-road.

Charles Coborn: Pedestrian.

Charles Coborn has just revealed to us his resolve to walk all the way to Land's End, starting on the 17th inst. When we asked him why he, a Caledonian, selected St. Patrick's instead of St. Andrew's Day for this pedestrian purpose, Charles replied that both by descent and by marriage he was not altogether unconnected with Erin's Isle. And straightway he walked off to Walthamstow and back by way of training or rehearsal!

Norman Lee's Record.

This week's West End bills contain the names of four well-known artists, each playing in a production by Norman Lee and each one in a starring position. At the Palladium Ernie Lotinga presents "Kings and Queens" and George Graves presents "Taken and Wanted," both sketches sharing the top of the bill. At the Victoria Palace Eric Randolph presents "The Happy Vagabond," by the same author, and Will Evans tops the London Coliseum bill in "Plain Mrs. Dripping."

"The Elusive Melody."

In town next week, that eminent young composer and producer, A. Emmett Adams, will present "The Elusive Melody," which he describes as a "musical frisk" in two scenes, introducing a male quartette. This production will include some of the composer's latest and best numbers, including one entitled "Daddy is So Tired," which was inspired from an incident happening when Mr. Adams was waiting for a train en route for Sydney, Australia, where he made a flying visit last year.

Nellie Wallace's Bereavement.

Readers will learn with regret of the death on Saturday, at the age of 51, of William Henry Liddy, the husband of Nellie Wallace. The sympathy of many friends will be extended to the popular comedienne and her daughter Nora in their bereavement.

Eric Randolph's New Scena.

At the Victoria Palace on Monday, that popular tenor, Eric Randolph produced a new scena, which proved an immediate success. With a most artistic setting and a caravan in the background, Eric was heard to fine effect in some new and excellent numbers, opening with "Home That Means Heaven to Me," sung in front of the curtain, and concluding with "It's a Wonderful Song," introducing a tableau. All these numbers were composed by Eric, and will shortly be published by Lawrence Wright.

Hippodrome, Wolverhampton.

Artists engaged for Mr. Charles Gulliver's Hippodrome, Wolverhampton, are requested to note that framed photographs of themselves, or their act, should be sent a week in advance of their visit. Mr. Bertram J. Seabrook, the manager, has arranged some excellent positions for these in the town. Every care will be taken of them, and they will be returned at the end of the week.

Empire Palace.

The report of the directors to be presented to the shareholders at the annual general meeting of the Empire Palace, Ltd., to be held at the Empire today (Wednesday) at 12, shows a profit of £18,102 13s., which, with the balance brought forward from last account, £9,094 10s. 6d., gives a sum of £27,197 3s. 6d. to be deat with. It is proposed to pay a dividend of 10 per cent. for the year 1920, and to carry forward to next account £10,143 15s. 8d.

The directors regret to report that the Allen Theatre Enterprises have failed to complete the purchase of the freehold of the theatre, the Queen's Hotel, and the site in the rear, in accordance with the contract entered into with them. The deposit has been forfeited, and Messrs. Allen have been informed that the company will proceed to enforce their other remedies arising in consequence of the breach of contract. The directors are advised that the first step which they should take is to offer the properties for sale by auction, and Messrs. Knight, Frank, and Rutley, of Hanover-square, W., have been instructed accordingly.

Mr. Frederick Hurdle retires by rotation in accordance with the Articles of Association, and, being eligible, offers himself for re-election.

Death of Mr. Richard Morton.

Well known as a song-writer and journalist, Mr. Richard Morton died in London on Wednesday last. He was the author of many songs that became popular, and it was he who wrote for Miss Lottie Collins a specially adapted version of an American ditty which became famous under the title of "Ta-Ra-Ra-Boom-dea." Miss Collins first sang it at a morning performance at the Tivoli in 1891, and it was such a success that it was reproduced in the evening. Appearing as Alice in the Islington Grand Theatre pantomime of "Dick Whittington," the song, with the whirl dance, was the great hit of the production, and later she sang it at the Gaiety Theatre, where she appeared in "Cinderellen." Mr. Morton's work as a lyric writer reached a high standard of excellence. Of recent years Mr. Morton had devoted himself chiefly to journalism.

For South Africa.

The following artists sailed from Southampton on Friday last, the 4th instant, per R.M.S. "Saxon," to fulfil engagements with the African Theatres Trust, Limited, booked by the I.V.T.A., Ltd.:—Eric Ross and Gwen Alban, Barton and Ashley.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild tender their sincere thanks to Jas. W Tate for his donation of £5 5s., and Harry Lotery, £2 2s., both per Miss Lottie Albert, and O.P. Club, £5 5s.; Mrs. F. V. St. Clair, £1 1s.

The Committee wish to thank the artists, the management, and all concerned for their valuable assistance at the matinée on Thursday.

The Terriers.

At the meeting on Sunday last, Ken Barton officiated as W.T., Will B. Willby as V.T., W. Welsh, G.C., W. B. Raby, W.I., C. Saltley, W.D., Howard Ward, Y.B., and Fred Hughes, assistant secretary.

A hearty welcome was extended to Harry N. Nicol upon his reappearance in the Kennel.

The following applications for membership have been received:—First notice, Albert Zola (Wood and Zola); third notice, Reg. Ewen and Hal Gordon.

Charles Harvard has passed the ballot.

Terrier Bert Olrac is asked to communicate his present address to the Secretary.

Tickets for the forthcoming Dinners and Concerts may now be had on application.

In Aid of the V.A.B.F. and I.

Mr. Bruce Green (chairman of the Executive Committee) has handed over to the Variety Artists' Benevolent Fund and Institution a cheque for the handsome amount of £288 on account of share of the proceeds derived from the recent Liverpool costume carnival. In addition to this, £385 was allocated to the Earl of Liverpool's Ex-Service Men's Fund, £200 to the Liverpool Hospital, and £21 to the Footballers' War Charity, and there is yet a balance to come. The Committee are sincerely grateful to Mr. Bruce Green for his splendid organisation, with Harry Weldon and others, of this very successful function, and for the handsome addition to the funds of the charity.

Mr. Neville Delmar kindly organised a ball among the artists of the Princes Theatre, Bristol, pantomime, and suggested that the proceeds should be donated to "Brinsworth," the music hall hostel. It proved a great success, and the proceeds resulted in £63, which Mr. Delmar has divided between the "Brinsworth Endowment Fund" and the V.A.B. General Fund, also a further £5 5s. to the local Lord Mayor's Fund. Mr. W. S. Pearce, director of the Palace Theatre, Bath, and a Life Governor of the late Music Hall Benevolent Institution, was among those present. The Committee wish to express their appreciation and thanks to Mr. Delmar for his kindly thought of "Brinsworth" and his hard work in organising such a successful event.

Marriott Edgar.

The popular dame comedian, Marriott Edgar, who has just concluded a very successful panto. engagement at the Princes Theatre, Bristol, in "Tom, Tom, the Piper's Son," has been re-engaged by Mr. John Hart for next season. Marriott, who played in panto for a year in Australia, arrived back in England last October, and this was the first panto. that he had played in here since 1914. Marriott will play the part of principal comedian in a new revue which will shortly be produced in town.

Proscenium Lodge Installation Meeting.

Mr. Francis Stephens (C. Douglas Stuart) was installed as Worshipful Master of the Proscenium Lodge of Freemasons on Tuesday, the 1st, at Frascati's Restaurant, the ancient and impressive ceremony being ably performed by Mr. Reginald H. S. Roberts. There was a large assemblage of brethren and visitors. After the Installation the incoming W.M. invested his various officers for the ensuing year. They were: Reginald H. S. Roberts, I.P.M.; Fred Allwood, S.W.; Arthur C. Were, J.W.; W. H. Roberts (Atlas), P.M., L.R., Chaplain; Wolfe S. Lyon, P.A.G.P., Treasurer; C. J. Doughty, P.M., L.R., Secretary; A. W. H. Bawn, P.M., L.R., Director of Ceremonies; G. H. Dyball, L.R., Asst. D.C.; John Enzer, S.D.; J. C. Stephens (J. C. MacMahon), I.G.; Ernest J. Headwork, Organist; Fred Alexander, Gus Atlas, Phineas Headwork and Ken Barton as Stewards; and J. H. McNaughton, Tyler. Mr. Albert Le Fre as Almoner, and Mr. Le Morton as J.D., being absent, their investiture was deferred until another occasion.

Other business having been transacted, the brethren and visitors dined together. The toast of "Grand Officers" was responded to by Sir John Cockburn, P.G. Deacon. Mr. W. J. Waterman, P.G.O., and Mr. Wolfe Lyon, P.A.G.P., also spoke. In replying to the toast of his health Mr. Douglas Stuart stated that during his reign in the chair he hoped to inaugurate a Ladies' Night, to organise a River Outing, also to arrange a Masonic church service. During the evening the following artists kindly appeared under the direction of Mr. Frank Hardie: Mme. Arthur Rolls, who sang "The King" and "The Prince of Wales," also "Angus Macdonald" and "At Dawning"; Misses Elsie Carlisle, Florrie Cameron, Maud Hughes, Messrs. Tom Costello, in a new song, "The Skirt," and by special request his old favourite, "Comrades"; Chas. Coborn, in his Air Song and the famous "Monte Carlo"; Chris Van Bern, with his banjo and merry gags; the Megan Bros., Jock McTavish, and Nelson and Maynard in a comedy sketch, "Mr. Williams." Mr. Harry Sutch presided at the piano.

Jubilee Hall, Weymouth.

Owing to having changed to once-nightly, the band call for the Jubilee Hall, Weymouth, will in future be at 1 o'clock instead of 6 p.m

"This Little Pig Went to——"

The little pig which was introduced in the panto., "Tom, Tom, the Piper's Son," at the Princes, Bristol, soon became very popular with the company. At the finish of the panto. it was raffled, the proceeds, about £80, going to St. Dunstan's Hostel. But the members of the company were, we hear, somewhat perturbed at the thought that their panto. pal would probably finish its days as a Sunday joint, and Mr. Marriott Edgar persuaded the winner to hand it back to him, and "Patsy" is now at the Bristol Zoo.

Finlay Dunn.

Finlay Dunn, the entertainer at the piano, has been doing splendidly in the provinces, and was one of the favourites at Bristol last week. He will be back in town on the Stoll halls in three weeks' time.

A Correction.

Mr. Martin Adeson writes: "I note in this week's issue of 'The Era' that I am announced to play in a revue, 'The Buccaneer,' opening at Boscombe on April 11. This is a mistake. It should be my brother, Stephen Adeson."

Lucille Benstead.

The popular Australian soprano, Lucille Benstead, who has been obliged to rest for the past few weeks owing to indisposition, and is resting at Milford-on-Sea, will make her reappearance in town at the Palladium on March 21 for two weeks.

Varney and Butt.

That popular couple, Frank Varney and Teddie Butt, who have both recently concluded successful seasons in panto. at Hull and Glasgow respectively, opened in town at the Palladium for the first time in "Mirthful Stunts," which proved a very popular feature of the programme.

"ROBEY EN CASSEROLE."

AT THE ALHAMBRA.

Mr. Jack Waller's "Kaleidescope Innovation," "Robey en Casserole"—a sort of réchauffée dramatic-musical revue—presented at the Alhambra on Monday night by Sir Oswald Stoll ("by arrangement with Mr. Waller"), has some bright stuff and ideas in it. Some of the scenes seem just a little lost in the vast spaces of the Alhambra, but there were not wanting indications that the author (and his culinary collaborators, Messrs. Hedler, Melville, and West, who have supplied additional numbers) have it in them to concoct a really good revue of the intimate sort. Mr. George Robey turns up in eight "dishes" out of the fifteen served. At his first appearance, early in the evening, as Millais' famous "Bubbles," the laughter came in roars. He was his own amusing self in that scene, and in the next as a choir boy taking part in a way-back village musical society's oratorio performance—which, by the way, was one of the most successful bits of burlesque in the show, well carried through by all concerned. Throughout most of the rest of the evening the comedian-in-chief was evidently feeling his way towards opportunities for humour. Every cook knows that the longer the casserole keeps "on the simmer" the freer the juices run and the fuller the flavour. No doubt the process of nightly cooking will have the same effect on Mr. Robey's essential quality. Presently, his Sir Joseph Hark away, the squire in the thrillful and sentimental "Melo-Melville" race-horse doping drama, should ripen into a really good bit of burlesque character. In this Mr. Rupert Hazell's attitudes as the military hero were very funny, and everyone else—Miss Cecilia Gold (the "Innovation" Leading Lady, clever in all she does) as the ringleted heroine, Miss Marian Armitage as the perpetualy décolletée villianess, Mr. Robert Hine as the mephistophelian villain, and Mr. Wylie Watson as the inevitable stable lad who saves the inevitable situation plus the "honour of the Family"—all played up excellently well.

Mr. Jack Waller shines in the dumb-show cricket "dish"—which is entertaining—also as a comic violinist in a capital burlesque of a Continental trio of "temperamental" musicians, with Mr. Watson as 'cellist and Mr. Billy Gordon as pianist. There were possibilities in "The Right Finish," a skit on the obliging type of playwright who never minds altering his endings to suit popular taste, and in the idea of "Sisters-in-Law," a peep into the future developments of the Police-Women's Service, although in the latter those possibilities can hardly be said to be realised.

The Plantation Duet, "To-morrow Mornin'," effectively staged (by Mr. Frank A. Williams) is well sung by Miss Gwen Lewis and Mr. Chas. Hawthorne. Both have good voices. Miss Ada Smart makes the most of her opportunity as vocalist in the "Melody Dish," Miss Pat O'Connor dances prettily, Mr. Harry Roxbury, provides a mirthful moment as a "charman," a masculine product of the future, when Woman shall have "come into her own," and Misses D. Raymond, B. Fortescue, McBain, Ruddock, Newman, Rossina, Gliddon and Towers put in useful work as a sort of utility chorus.

Talbot O'Farrell.

The Irish entertainer, Talbot O'Farrell, is again in possession of his Armstrong-Siddely car, which is now fitted with a saloon body, and with which he does all his provincial trips. For "Warriors' Day" Talbot has decided to drive into town from Newcastle on the Sunday, and leave the next morning for Nottingham, and he will then be setting up fresh records with "Just That New-fashioned Lady," which has been so much admired at each town recently visited.

MY MUSIC HALL TOUR.

RE-ENTER THE FOLLIES—MAKING TIPSINESS ATTRACTIVE—THE HIGH SPIRITS OF MAY HENDERSON.

Dan Everard, as the leading light of the new Follies, has taken on a difficult task in which he has my best wishes. Perhaps there was never a better appetite for good-humoured nonsense than there is to-day, and certainly there is no troupe more fitly qualified by tradition to provide this fare than Dan Everard's. But the new Follies are damned as well as blessed by their immortal associations. Every time they are referred to, Pelissier is mentioned in the same breath, and the personality of Pelissier is almost as obliterating in memory as it was in fact. Perhaps it is more so, for we are too apt to exalt the good things of the past to the detriment of the good things of the present.

At the Coliseum.

The new Follies have plenty of good material, some of which only needs "working up" to be equal to the best. The most amusing moments occurred during the "Grand Gurgle," in which Dan Everard takes the part of a simple-minded policeman, who remains undisturbed throughout, and a female curdles your blood by her ceaseless cry of "The bed! The bed! Oh, it's terrible!" Finally, the policeman enters the chamber of potted horror and asks six corpses whether they know they have left the window open?

Another amusing episode sandwiched in among the songs was the imaginary chase of an imaginary fly by an imaginary spider. The chase was described from the stage, and the imaginary insects chased all over the auditorium, alighting on bald heads and such. Finally, the fly reached the stage, and was carefully conveyed to the wings to be fed and looked after until the next performance.

The new Follies were very well received. Would they have been even better received, I wonder, had they included some of the genuine old stuff, such as Ali Gagpincher in "Yus, I don't fink" and "Grandmother dances the Tiddlypom"?

As an example of the way in which turns can be worked up, the Jovers could not be bettered. I am often happening upon this clever troupe, and every time they seem to have added something, either in business or vim, to their performance. And every time, too, they seem to "go" better. The Coliseum audience gave them a tremendous ovation.

When I complete my All-Star Cast, Gene Gerrard will certainly be included. Gene is almost an advertisement for tipsiness, for if inebriation can ever be attractive he makes it so. I have seen him do his tipsy sketch before, and hope presently to see him in something fresh—not because I am tired of his present turn, but because I have marked him out for big things and want to prove his versatility.

Gladys Simmons deputised successfully for Ruth Vincent, and other turns which were much appreciated were Holden's Mannikins, the clever Deguchi Troupe of Japanese tumblers, and Gillie Potter, who has a lot of first class patter and is very funny.

I was more than usually delighted with Karsavina, who seems to have made the Coliseum her home. She gave some of her most wonderful dances, and the members of her corps de ballet have greatly improved. She was happiest in her interpretations of Chopin, to whose music more than half the programme was devoted, but she was also delightful in Percy Grainger's "Shepherd's Hey." Novikoff made a big hit.

At the Victoria Palace.

I was rather unfortunate at the Victoria Palace, which I visited before the Coliseum, for although I saw most of the best items on the programme before the clock bore me away, I had to miss others which would have been newer to me.

Only a week or two ago I heard Braneby Williams give his present three recitations, including "The Lounger," which is about the best thing he has ever done. The lounger's character is epitomised in the line, "I likes a clay, for if it fal's I needn't pick it up." Sam La Vean and Billy Cross are also old friends; May Henderson likewise. But May Henderson would invigorate you if you saw her twelve times in a month. You simply cannot watch her and remain blasé. She sends her high spirits into you as surely as though she were electricity, and you were a lightning conductor.

Her songs were, "Fancy Me Being a Bride" and "He Put His Arms Around Me." The last is a new song, I believe, and well up to her usual high-water mark.

The Sparkling Mozelles, singers and dancers, had just begun to sparkle when I found it necessary to begin to toddle. Regret that I had to miss the full draught. My apologies also to the other turns I could not stay for. Critics, like other mortals, cannot always be choosers.

EXTRA TURN.

BRINSWORTH ENDOWMENT FUND.

A YOUTHFUL SUBSCRIBER.

The latest list of subscribers to the Brinsworth Endowment Fund contains the name of a youthful performer, who sends a guinea out of his first week's salary. Aged 11, Jack Donnell is the son of Gillin, the ventriloquist, and his example is one that will doubtless be followed by other juveniles in the business.

In enclosing his contribution, Jack writes as follows:—"Dear Mr. Blake,—Of course you will not know me, because my name is a new one, even to myself, but when I tell you my father is Gillin, the ventriloquist, you will know I had to have a different one, so that we shouldn't be mixed up. I am enclosing you a postal order for £1 1s. out of my first week's salary, as a real music hall artist, to add to your Endowment Fund for 'Brinsworth.' Please send acknowledgment for framing like father's to my address as above."

A welcome addition to the fund also comes from Mr. Shaun Glenville, the popular comedian, who, in sending £30 to Mr. Harry Blake, writes from Manchester:—"Dear Harry,—I got up a little pantomime dance the other evening at the Midland Hotel, and after paying expenses there is a matter of nearly £30 over for your very deserving fund. I would like you to know that much of the success of the dance was due to the energetic work of Miss Doris Rogers and Mr. Miniati, who worked like Trojans to assist me."

Neil Kenyon, in enclosing a cheque for £5 5s., wishes the scheme all good luck, and many other well-known artists in sending their subscriptions have written expressing the hope that the fund will meet with the success it deserves.

Following are the latest subscribers:—

Shaun Glenville, £30 (profits of Palace, Manchester, pantomime ball at the Midland Hotel).

Neil Kenydn, £5 5s.	Syd Walker
Miss Maud Allan	The Great Wieland
Miss Maude Aston	Maxim P. Lowe
Alf Cruikshank	George Evans (Rotterdam)
Morny Cash	H. F. Peake (Twickenham)
Jock McKay	E. Guntrip (Southall)
"The Act Beautiful" (per Wm. Utteridge)	H. Goddard (Reading)
Maris Lorenzi	T. Hill (Twickenham)
Dave Carter	Poupart's Dairy (Twickenham)
W. G. Watts	
Jack Donnell (11-year old son of Gillin)	
Frederick Sylvester	

Donations should be marked "Brinsworth Endowment Fund," and sent to Harry Blake, hon. treasurer, V.A.B.F. Offices, 18, Charing Cross-road, W.C. 2.

Robb Wilton.

When that confidential comedian, Robb Wilton, makes his reappearance at the Victoria Palace on Monday, he will be seen in an entirely new scena, "The Fire-Chief," with a special scene painted by Mr. Job Cook. This week Robb is appearing at the Palace, Manchester, where he is a particular favourite.

Clarice Chesney.

That dainty young entertainer, Clarice Chesney, who recently concluded a successful panto. season, has been obliged to postpone her variety engagements for a few weeks owing to throat trouble, and is at present resting in Manchester.

Phil and Phlora.

At Wood Green last week Phil and Phlora made their first appearance in town after their panto. season at Bristol. They have been re-engaged for next year by Mr. John Hart for the third season—sure proof of their popularity in the West.

Empire, Glasgow.

Artists visiting the Empire, Glasgow, should note that the time of the call is 11 a.m., and not 1 p.m.

Archie Graham.

We hear that Archie Graham, of Graham and Cullen, has just invented a Race Game with seven runners, and also a Golf Game, with a miniature course (12 bunkers and 9 greens), complete with two sets of clubs, which are made exactly to scale. Both games are now in the course of manufacture, and will be on the market within the next three months.

Lura and Kaley.

A versatile act recently presented by Lura and Kaley in the provinces will shortly be seen in town.

Fred Curran.

That popular comedian, Fred Curran, has been responsible for many good numbers, and his latest chorus song, "We Won The War," will be heard all over the town ere long. This week Fred is at the Grand, Hanley, but returns to town again next week. At the Bedford Palace last week Fred announced that copies of the song were being sold outside the theatre by the unemployed, with the result that several hundred copies were disposed of during the week.

"Sailor Lad."

That attractive musical play, "Sailor Lad," is proving very popular under the management of Frank Mayban and Ernest Montefiore. Bob Morris, as Jerry, is responsible for much merriment, and he is admirably supported by a specially selected company of twenty-two artists, including Molly Wells, Valerie Crespin, Dorrie Clare, Frank Mayban, Ernest Montefiore, the "Sailor Lad" Sextette of Lady Dancers, and the "Sailor Lad" Sextette of Singing Middies.

Norman Lee and Co.

Owing to the demand for material being more than Mr. Lee can personally cope with, he has opened a bureau, in association with Mr. Stephen Black (an experienced playwright and lyricist), which is situated at 18 and 19, Great Russell-street, W.C. 1 (telephone Museum 1960), and the new firm will trade as Norman, Lee and Co. Artists will be able to obtain all classes of material at rapid notice (including musical scores and band parts), and the daily consulting hours will be 3 p.m. to 6 p.m.

"Artie."

Following his successful opening in town recently at the Putney Hippo., "Artie," the champion drummer, has been in much demand for private and social functions, at which he has become a great favourite with his solos. At present "Artie" is kept very busy teaching a number of aspirants who desire to become efficient in the art of drumming.

Dick Henderson.

When Dick Henderson—the Yorkshire comedian who sings—was appearing in pantomime at the Borough Theatre, Stratford, recently, he was approached by a well-known management to sing ballads only in their pantomime next season, but Dick says he could not entertain the idea, as he would have to dispense with his semi-"Daily Mail' Hat." At the Hippodrome, Sheffield, last Friday evening, Dick and the musical director had a few words, quite an impromptu affair, which proved such a hit that Dick has decided to retain this item in his act. Proof of his versatility was forthcoming by the fact that his excellent comedy number was followed by a delightful rendering of "A Lisp of a Baby's Prayer," which gained the heartiest of receptions. This week at the Hippodrome, Liverpool, Dick will introduce a new comedy number, entitled "Have This With Me."

Bert Lee.

This week, at the Holborn, Bert Lee is making his re-appearance in town with some capital numbers from the pen of George Arthurs, which gain a most hearty reception.

Hal Bert.

The elastic comedian, Hal Bert, who has just concluded a successful ten weeks' season in panto. at the Princes Theatre, Bristol, in the title-rôle of "Tom, Tom, the Piper's Son," is this week at the King's, Southsea, and next week opens on the L.T.V. at the Hippodrome, Lewisham. Hal has received many offers for next year's panto. When he opens in town he will introduce some new numbers, including "The Fly that Flew by Fat Flo's Flat."

Nolan and Holt.

Fresh from their South African successes, those clever entertainers, Nolan and Holt, are having a very good time around the Stoll halls, and proved a popular item in the bill at Bristol last week. They will be at Hackney on the 21st, after playing Dublin and Belfast, and will introduce some new numbers by Weston and Lee which promise to become great favourites.

W. S. Percy.

The Australian comedian, W. S. Percy, had a very successful season in panto. at the Princes Theatre, Bristol, and has been re-engaged for next season by the same management. For some time Mr. Percy has been playing the parts created by W. H. Berry in the Adelphi shows on tour, and he will be remembered for his creation of the leading comedy part in "Oh, Don't, Dolly," which played for some time at the Criterion Theatre. He afterwards played in "Medorah" at the Alhambra, and is now arranging for a new production.

The Lazy Juggler in Town.

After playing for six months on the Continent Rich Hayes recently returned to England, and opened at Aston. Last week he played at the Hippodrome, Bristol, with gratifying success, and is this week in town at the London Coliseum. He will be in London for six weeks.

Lily Lena.

We are glad to hear that Lily Lena has now recovered from her recent indisposition, and was appearing last week at the Willesden Hippodrome, in addition to playing the Putney Hippodrome. Lily, who is appearing at Ilford this week, sails for America on April 6 by the Olympic for another season on the Keith circuit.

Seventy on Sunday.

Many happy returns to Charles Waterfield, the "Naval Jester," who tells us he will be seventy on Sunday.

Albert Whelan.

At Willesden this week the popular entertainer Albert Whelan concludes his present season in town, and, after nine weeks on the Moss' tour, returns to the L.T.V. tour on May 16.

CORPORAL THOMAS FUND.

Although Mrs. John Hayman concluded her beneficent work of collecting for the above fund a fortnight ago, subscriptions are still reaching her. The latest is from Mr. H. G. Hibbert, the well-known dramatic critic, journalist and theatrical chronicler, who sends her a guinea, which we acknowledge with many thanks.

Mrs. Gilday has also received an additional subscription—5s., from Mr. Will Murray, manager of the Palace Theatre, Southampton.

Spinet
The SUPER CIGARETTE.
Fine Old Virginia, Cork-Tipped, Oval.
1/6 for 20
Also in boxes of 50 and 100.
Spinet MIXTURE for the pipe 2½ per 2 oz

THE LONDON MUSIC HALLS.

THE COLISEUM.

Among the many new turns here this week is Miss Abbie Mitchell, of the famous Southern Syncopated Orchestra, supported by a quartette of four male singers. Their programme consists of six delightful numbers, some of them traditional Southern songs, including the very quaint and characteristic "I'll be Ready," which was given with great spirit by the quartette. Miss Mitchell's numbers, "Red, Red Rose," and "Cecilia," were both finely sung, and the whole act made a very popular item in a good bill.

Mr. Will Evans, supported by Miss Nora Emerald, is appearing in "Plain Mrs. Dripping," and as the exponent of the name-part the well-known comedian scores a big success. Noni and Horace kept the house in a very merry mood for full twenty minutes, and another very popular appearance was made by Alfredo, the vagabond violinist. Rich Hayes, besides being a supremely good juggler, is a most original comedian, and his act was very heartily enjoyed.

Miss Daisy Wood, the vivacious comedienne, did well in two good numbers, "I'm M'selle from Armentières" and "In Old Dahomey," and that pair of good-humoured vocalists, Fred Lake and Tom Barrasford, opened the bill delightfully with three vivaciously-rendered numbers.

The Follies remain in the bill, although the burlesque "Tarzan of the Shapes," has been cut out of their programme, and the chimpanzee film, "Four Times Foiled," makes an engaging closing item.

FRANK VARNEY & TEDDIE BUTT
in "Mirthful Stunts," by BERT LEE and R. P. WESTON.
This week—THE PALLADIUM.

COLLINS'S.

Ina Hill has a fine, powerful voice of great compass, and is heard to special advantage at Collins's this week in "Awake" and "Write Me a Letter from Your Garden," which gained hearty applause. Renee and Godfrey, the juvenile dancers, with violin playing thrown in, give a clever choreographic exhibition with grace, agility, and wonderful twirling and step-dancing, evoking loud applause. Rene Ralph, the dainty character comedienne, tells us of her hereditary naughtiness derived from "Great Aunt Mary" in bewitching fashion. Her comedy song, with a deal of truth in it, "They Never Leave You Alone Till They Get You," and a sad little story, "I Want to be Loved," are rendered with coquetry, charm and vivacity. The Versatile Three (Haston, Mills and Tuck), those popular vocalists and instrumentalists, are appearing here this week and are great favourites. The Ketos, in an eccentric comedy duo, prove delightfully droll and diverting; and agile Hurman, juggler and hoop manipulator, with plates, bowls, billiard cues and Indian clubs added, gives an easy, natural and adroit performance.

W. B. Raby sings "I'm For Ever Backing Doubles," a capital parody on the popular "Bubbles." We Three (Susie and Dorothy Belmore and Vera Vere), in "Styles and Smiles," sing "Never Trouble Trouble till Trouble Troubles You" and "Scandal," in which they criticise all and sundry in various styles, and their performance of a remarkable version of "Faust," with Susie as Meph., Dorothy as Margy, and Vera as the audience, is capital fun. Naughton and Gold are capital cross-talk comedians; their "Pelmanism" ditty is good, and their concluding dual dance very droll. Wee Georgie Beck with "I'm a P'liceman, That's All," and "Let the Rest of the World Go By," is cordially welcomed.

FRANK VARNEY & TEDDIE BUTT
in "Mirthful Stunts," by BERT LEE and R. P. WESTON.
This week—THE PALLADIUM.

SOUTH LONDON PALACE.

A capital bill is presented at this popular hall this week. Ducalion tops it, and also the stage, on his tall stilts, the while his smart patter and ready wit keep his audience in merry mood. The Piffing Person on a Perilous Perch has the heartiest of receptions. Jack Williams, in "A Sister to Assist 'er" sketch, is another very popular item. Jack, as Mrs. May, with Gracie Vicat as the landlady, keep the fun fast and furious throughout. A breath of Ould Ireland came in with Brian O'Sullivan's joyous jovialities. "Down at the Fiddlers' Ball" is one of his numbers, and his patter is first class. Lily Eyton did excellently in her quaint song studies, particularly with "When I Meet You," and met with a hearty reception. Rich and Galvin in some clever speciality dances, aided by song and patter, prove a most entertaining turn, keenly enjoyed by the audience. The Three Its, smart young entertainers, in a song and dance turn; Mabel Ccstello, the popular comedienne in "What Would Your Wife Say?"; and the famous Danish dancers, Les Brissons, complete.

FRANK VARNEY & TEDDIE BUTT
in "Mirthful Stunts," by BERT LEE and R. P. WESTON.
This week—THE PALLADIUM.

WILLESDEN HIPPODROME.

Albert Whelan, the popular Australian entertainer, and Hilda Glyder, the well-known revue artist, are here this week, and both received a very warm reception. Another clever turn is that of Haydee's Marionettes, who perform in a miniature theatre. Their best show is that of the end an conjurer who transforms an elephant into an airship and a tank into an aeroplane. The Michaeloff Trio occupy a prominent place on the programme, and include Mons. Mischa Michaeloff, the popular 'cellist, and Mlle. Anuta, the eminent soprano, assisted by an excellent accompanist and harpist. Their act is an excellent combination of musical and vocal artistry.

Dusty Rhodes, the comedian who can sing, is a great favourite, his impersonation of the policeman regulating the traffic to operatic music being keenly enjoyed. Grogie, the character countryman, is quite a novel turn, combining rustic songs, patter, and a delightful recitation entitled "My Grandson Ben" in clever style. Cornalla and Eddie, the "toss 'em and miss 'em comedians," provoke screams of laughter with their juggling and knockabout act, while E. D. Nicholls and company present their successful farcical sketch, "It's Up to You," in a very excellent manner. Hal Wright, a capital comedian, concludes.

FRANK VARNEY & TEDDIE BUTT
in "Mirthful Stunts," by BERT LEE and R. P. WESTON.
This week—THE PALLADIUM.

GOLDERS GREEN HIPPODROME.

One of the most popular turns in a strong programme at the Golders Green Hippodrome this week is that of "Southwood and Pink Lady." Both are accomplished entertainers, with good singing voices and a mastery over the piano. Their skit on proposals, ancient and modern, and their burlesque singing of the type of sentimental song approved of by our grandmothers and that beloved to-day by the modern flapper is exceedingly clever. The clever imitations of Cecilia Loftus included such widely different types of artist as Caruso, Marie Lloyd, Courtice Pounds, and Violet Lorraine, and were heartily applauded, as was her monologue representing a fashionable lady who, accompanied by a mischievous little boy, is supposed to be a passenger in a crowded tram-car.

Another strong turn is provided by the finny funniosities of Bichette, the sea-lion, than whom we have never seen a more accomplished animal. She juggles with top hats, tennis rackets, little balls and balls bigger than footballs, umbrellas, and other articles, in a manner which would be voted wonderful even in a human being, and, in addition, performs on the cornet and drum, and plays a tune on the penny whistle. Congratulations to her trainer, Billy Judge, not only for his success as a tutor, but also on account of the obvious affection which exists between him and his pupil. The Four Kemptons are clever young lady and gentlemen dancers, whose synchronised step-dancing is particularly effective. Sylvo is a real comedy juggler, who does some especially clever work with a pile of bricks and a lighted lamp; Louis Kerno is a coon artist and dancer with a pleasing baritone voice; The Mervan Sisters are accomplished acrobatic dancers; and Ena Towler is a fine soprano, whose voice is heard to great advantage in famous songs.

FRANK VARNEY & TEDDIE BUTT
in "Mirthful Stunts," by BERT LEE and R. P. WESTON.
This week—THE PALLADIUM.

THE BEDFORD.

Wilkie Bard tops a capital bill here this week, the clever comedian scoring his usual great success with those old favourites, "On Sentry Go" and "The Bootshop." May Henderson is another great favourite. On Monday she gave us her "Bridegroom" number and "It's Nice," and with her capital patter kept the audience in merry mood. Laddie Cliffe makes a big hit in "I'm Clarence" and a burlesque, "Caesara," his wonderful dancing also coming in for much applause.

That popular revue soubrette, Irene Shamrock, seems likely to score as heavily in a single turn as she did in revue. "Take Me to that New Revue" and "It's Rough" were sung by this dainty little lady in charming style. Manuel and Francois close the bill with their clever acrobatic eccentricities; Orpheus' musical surprise is an excellent turn; and Harry Taft, the new M.P., and Douglas and Ethel Ascot in their smart song, story and dancing act (particularly the latter) complete.

FRANK VARNEY & TEDDIE BUTT
in "Mirthful Stunts," by BERT LEE and R. P. WESTON.
This week—THE PALLADIUM.

STRATFORD EMPIRE.

Hector and Loletta, with their songs and patter, open the programme here this week. Their ladder-balancing tricks evoke much laughter. Geo. Calver follows, singing in a fine soprano voice, "The Kingdom Within Your Eyes." Not until he finishes this song and asks for his number to appear does the audience realise who is on the stage. He is described as the voice manipulator, and he certainly earns the title. His encores, including an imitation of a little girl singing a song, were accorded hearty applause. Susie Marney, the popular chorus comedienne, causes much laughter. Liane D'Eve is a decided success. Her song, "Angelus of the Sea," is finely rendered, the setting adding to the charm of the song. Her final item, a "Tableau and Song of Freedom," called forth hearty applause.

Harry Weldon is, of course, a great favourite. "I'm Going Back to Alabam" and his "Policeman" sketch cause the heartiest of laughter. Versatility is the keynote of the Famous Sutcliffe Family. Their entrance to the gradually swelling strains of a Scottish march is very fine. Their sword dance evokes much applause, while their balancing and equilibrium stunts are wonderful. A fine programme is concluded by that popular light comedian, Fred Barnes. His songs, "There's a Little Bit of Devil" and "Swanee," were loudly acclaimed.

FRANK VARNEY & TEDDIE BUTT
in "Mirthful Stunts," by BERT LEE and R. P. WESTON.
This week—THE PALLADIUM.

"KEEPERS OF THE PEACE."

"Keepers of the Peace," a new comedy sketch, was performed at Aston Hippodrome, Birmingham, on Monday night, Mr. A. J. Sinclair presenting that well-known artist, Mr. Jack Shires, as principal in this entertaining trifle. Jack Shires—in the treble rôle of police inspector, fire station chief, and recruiting sergeant—acts in very droll and effective manner. He proves to be a philosopher, and an expert in neglect of duty, flavoured with comments which, while the height of aggravation to persons in need, are calculated to upset the decorum of any music hall audience. A social reform lady M.P., intent on making a serious tour of her constituency, first of all provides a butt for the Inspector's witticisms; while his lieutenant (in the form of Mr. Charles Calvert, police constable) adds point to the humorously futile examination of his superior, who, of all things, is smoking a clay pipe and wearing a scarf. The telephone comes in handy for some diverting persiflage and low comedy anent a burglary and a fire call, and Mr. Arthur Leybourne takes part in three incidents devised to exhibit the roguish peccability of the inspector, who makes so good a thing out of his three sinecure offices. Miss Vera French does excellently as the M.P., and finally appears to find that the "fire brigade" cannot proceed to the scene of outbreak because the clock has struck half-holiday closing time!

FRANK VARNEY & TEDDIE BUTT
in "Mirthful Stunts," by BERT LEE and R. P. WESTON.
This week—THE PALLADIUM.

Willie Rolls.

The roller skating wizard, Willie Rolls, is back again after his Continental tour, and says he has had a wonderful time, but is very pleased to be home once more. He made his reappearance at Peterborough last week. Willie opened on the Controlling tour on Monday, and returns to town in April to play the Victoria Palace, following with Stratford and the Palladium.

ARTIE
(THE CHAMPION WHITE DRUMMER)
PRESENTS
THE LORE
— OF —
THE ORIENT
(AN EASTERN MUSICAL PHANTASY)
ASSISTED BY
MISS MARNI DEANS

JACK KELLINO
THE ORIGINAL COMEDY MUSICIAN
March 14, WOOD GREEN, March 21, L.T.V.
P.A.—30, Norfolk House Road, Streatham, S.W.

THE MICHAELOFF TRIO
IN A ENTIRELY NEW PRODUCTION REPRESENTING
THE PALACE OF PETROGRAD
Are meeting with Enormous Success on the L.T.V.

THOSE FOUR
(Originally "Those Four Kids.")
This Week, HIPPO., ASTON. Next Week, HIPPO., COVENTRY
Many thanks to Mr. Edward Cranston & Mr. Carlton for contracts.
Coms.—En route

DOC
CAMPBELL
The Originator of Comedy Cycling
"ENTANGLEMENTS."
HIPPO., ILFORD

Inez and Dolly
ST. VINCENT
This, TOWN HALL, PONTYPRIDD. Next, WEYMOUTH
NO VACANCIES
Agent, MICHAEL LYON. U.V.A.

PERFORMING ANIMAL ACTS.

SEA LIONS AS PETS. PATIENCE, NOT CRUELTY.

Complete refutation of the charge of cruelty in the training of performing animals having been given with regard to forest lions, it occurred to us that evidence of the manner in which the sea lion is dealt with might be valuable. Accordingly we communicated with Captain Woodward, one of the foremost trainers of seals and sea lions, whose animals did useful work in tracking submarines during the war.

"I have tried to be patient with the agitators," said Capt. Woodward, "and treated their accusations, which amount in some cases to libel, with more or less contempt, being confident that the British public cannot be so easily gulled by extremists. The agitation, as a matter of fact, comes from America.

"I hope British managers will not be influenced by the cunning propaganda which is part of the agitator's system. A series of letters of protest, apparently emanating from patrons in a widely varied circle, are sent to managers, who are often persuaded thereby to reduce the number of performing animal acts or, more drastic still, to veto them altogether. I consider they should discriminate between the good, well-managed animal which goes through its performance with evident enjoyment, and that which might be doubtful but to classify them all in the extreme way in which the agitators want is unfair to management, public, and performer.

I need not attempt to defend the entire profession, though I can understand that if one animal can be trained by humane methods, it is only reasonable to suppose another could. I had better, however, confine myself to what I absolutely know to be facts, in my own case. The sea lion actually grows in happiness when he becomes domesticated, and ther is no difficulty in teaching him to perform. I could convince any fair-minded person that our animals love their work from the very fact that during the war, in their work of tracking submarines, we did not lose one animal by desertion, either in the Lake of Bala or in the open sea. If these animals felt any resentment towards us, why did they not take advantage of the opportunity, and swim away? No, they were intelligent enough to know when they were happy.

Now, in order to allow these misguided people to become acquainted with the actual facts, I will make an offer to give them a private demonstration with our sea lion Jellico, and allow them to perform him themselves privately before the Press, with Sir Oswald Stoll's permission, either at Shepherd's Bush Empire this week or the Coliseum next. All they will need to do is to give Jellico a little piece of fish in order to become acquainted, and then simply ask him to perform his tricks. After that he will need no other reward than a pat or a kind word.

It may interest London managers who have seen the misleading posters in the Tubes and on the hoardings to know that during the winter season in Birmingham these posters were put up next to the Victory Circus, but on Mr. Fred Wilkins taking action for libel, they were removed, and an undertaking was given that they would not be put up again.

Now, concluded Capt. Woodward, while we are determined to resist cranky legislation yet, like any reasonable person, I suggest that any form of inspection, supervision, and co-operation will be welcome if only to convince the general public who stand between the two contending parties. To that end I suggest that all performing animal owners, menagerie managers, &c., should send their route to the Chief Secretary of the Royal Society for the Prevention of Cruelty to Animals, Jermyn-street, London, W., and ask that their inspector might at any time call and inspect their animals and make any suggestions that can be mutually agreed upon for any possible benefit to the animals.

This self-invited inspection will convince the British public that animals can be handled and trained without harshness of any sort, and that we value our trained animals too much to let them suffer in any way.

MR. ALBERT HICKEY'S VIEWS.

A special feature of the revue "Barebacks," which was successfully produced at the Elephant and Castle Theatre last week, was the introduction of a real circus on the stage under the direction of Mr. Albert Hickey. The results of careful and patient animal training were seen first of all in a couple of Shetland ponies, which go through a particularly interesting performance. Next appeared what its owner described as "the smallest pony in the world," and such a rare equine curiosity at once attracted the undivided attention of the audience as the docile little animal trotted round the ring. But the performer that got all the laughs was a mule which members of the audience—young men—were invited to ride barebacked. The feat was found impossible of accomplishment though plucky attempts (for the best of which prizes were offered) were made, while from the onlookers came roars of laughter.

Interviewed by an "Era" representative, Mr. Hickey dealt with the question of the treatment of performing animals from an experienced trainer's point of view. He ridiculed the idea that cruelty was practised in the training of them, and explained in reference to the ponies and mule which had just gone through their performances that they were rewarded by sweets, of which they were exceedingly fond. He kept a supply of these dainties in his waistcoat pocket. "If you are training a dog," said Mr. Hickey, "you give him bits of liver, while a cat or a seal has, of course, a preference for fish." The trainer of animals has to exercise a great deal of patience, but to practise anything in the nature of brutality would only end in failure to get successful results. "Besides, is it likely," added Mr. Hickey, "that the owner of valuable animals would injure his own property by acts of cruelty such as trainers are credited with by people who have no knowledge of what they are talking about?" These busybodies might, he thought, direct their attention to certain sports—such, for instance, as steeplechasing and coursing—and in this connection he mentioned a picture he had seen at a cinema of a hare being caught and torn to pieces by the hounds. This, he considered, was a real case of cruelty, and he also mentioned the bad accidents that happened to horses and their riders in racing. Mr. Hickey is strongly of opinion that all interested in the training of animals should combine in opposing the Bill which it was proposed to introduce into Parliament at an early date, with the object of making it unlawful to permit animal performances.

Whilst Mr. Hickey was giving his views on this important matter he was joined by Mr. Fred Astley, another experienced trainer of animals, who confirmed the truth of the statements just made.

TO THE EDITOR OF "THE ERA."

Sir,—Will you allow me, in fairness and also in the interest of the amusement world, which embraces the entire profession, theatres, variety halls, circuses, and thousands of animal acts, to contradict some of the damaging remarks suggested by the Editor of the "Anti-Vivisection Journal." Mr. Holland recollects when West-End variety houses made half their programmes with animal acts, and as an instance of the lessening popularity of animals turns, *is sure* it will be generally agreed that they have long since ceased to be a leading attraction at any West-End theatre.

Performing animals will always retain the affection of the British Public. Performing animals have always played a leading part in the circus, and are, as a performance, a valuable asset to variety and theatre performances and productions, and cannot be dispensed with; besides it would interfere, and be an injustice to the nation, to try and stop the people's amusement for a few cranks who really don't, and will not, understand animals and trainers and their methods. Why does Mr. Holland surmise cruelty? Let him get about and get truth and facts from animal trainers, &c. Surely there must be some humane people who train animals, who would be only too pleased to inform him regarding the art. Mr. Holland says in reference to paper notices that animal acts are subject to the one-minute get-ready system. No trainer can possibly do justice to his act without first giving freedom to his animals, so that when they appear on the stage or in the ring their habits may be clean. This is one of the first things trainers and performers do, and this takes time, and it means exercise as well, and when they are finally called for their performance they will have had one hour to get ready. And, again, one need not logically term the child "a little tyrant," nor yet the training of complicated tricks to animals a cruel performance, although strictly speaking, Britishers put on a far more simple and effective performance than Continental and American trainers.

Perhaps it will astound Mr. Holland to learn that most animals know that they are wanted for their performance, and will show their appreciation in hundreds of ways unknown to others than the person who performs them.

The whole truth of the matter, to my thinking, is that Mr. Holland and his allies would, with their will, take animal performers' living from them.

I suggest that the theatres, variety halls, circuses, and all animal performers form an association to prevent the evil that threatens the whole amusement world.

It will eventually come to pass that managers and others requiring animals in productions, and other settings, will require a permit and licence to introduce on stage or ring any animal or bird, if not stopped in time. Now is the time that all interested should wake up and get together.—Yours faithfully,

FRANK STEPHENSON.

Sandringham Hotel,
Pelham-place, Hastings, Sussex.
February 25, 1921.

MUSIC HALL LADIES' GUILD.

At the London Pavilion on Thursday afternon the Music Hall Ladies' Guild gave their annual matinée in aid of the funds of the Guild under distinguished patronage, the event proving most successful.

During an interval, Miss Lottie Albert, the treasurer of the fund, made an eloquent appeal on behalf of the little ones, whom, she said, did not ask to be brought into the world, but when they came expected to be fed and clothed. As they could not speak for themselves they needed an advocate, and on this account she made bold to plead earnestly on their behalf. She also put in a good word for the wounded soldiers and sailors, and invited the audience to open their purses and buy chocolates and cigarettes on their behalf, as sold by the many charming actresses present for that purpose.

Mr. Nelson Keys added many shekels to the fund by his adroit auctioneering. Among the many well-known artists who appeared were June and Frank Leveson, who gave a charming example of ballroom dancing. Charles and Carrie Karsac gained great applause with their daring acrobatic comedy duo. Charles Coborn, the popular comedian, obliged with funny stories and delivered kindly messages from his wife, who is in Algiers. Netta Lynde, vocalist; Alec Kendal, comedian; Gintaro, Japanese juggler; Robert Pitt and Langton Marks, in their excellent up-to-date songs and duets; the Dolly Sisters, in "On the 'Alls," assisted by Clifford Morgan, George Hassell, and A. W. Bascombe; and the delightful musical comedy artist, Gwendoline Brogden; Albert Whelan, sifflеur, singer, and raconteur; Marie Dainton, with her entertaining mimicry; Nelson Keys, also in "impressions"; Billy Merson, in his latest efforts of drollery; and the Gomez Trio of castanet dancers, all appeared in a lengthy and most enjoyable programme.

Miss Albert was honorary organiser of the matinée, and Mr. John Hayman hon. stage director.

The Prince of Wales has been pleased to accept copies of Mr. Reginald Leyland's marches, "Our Tommies on the March," dedicated to Lord Haig, and "The Anzacs," dedicated to Miss Nancy Bird-wood

NORMAN LEE'S RECORD
As the most successful Sketch Writer in England; is sustained at the top of
THIS WEEK'S London BILLS
PALLADIUM.
Sharing Top of the Bill—
Coliseum. WILL EVANS in "Plain Mrs. Dripping."
ERNIE LOTINGA in "Kings and Queens."
GEORGE GRAVES in "Taken and Wanted."
Victoria Palace. ERIC RANDOLPH in "The Happy Vagabond."
SPECIAL ANNOUNCEMENT.
In order to cope with the demand for material from Artistes all over the Kingdom, NORMAN LEE, in association with STEPHEN BLACK, the South African dramatist, has taken the first floor of
18 & 19, Great Russell Street, W.C. 1
(100 yards from Tottenham Court Road Tube Station and Oxford Street),
Where a Bureau will be conducted for the supply of Sketches, Acts, Songs, Plays, &c.
Write for appointment to—
NORMAN LEE & CO.
Consulting Hours for Clients, 2.30 to 6 ONLY. 'Phone: Museum 1960

NEXT WEEK'S CALLS.

MONDAY, MARCH 14, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 4 NOW DUE.

ALBANY WARD THEATRES, LTD.

NOTE.—Rehearsal at all Theatres at 1 p.m. All artists must attend.

CHEPSTOW PALACE.—Carlton Fredricks' company in "Jack and the Beanstalk," 14th, 15th, and 16th.

DORCHESTER PALACE.—Jack Mackenzie's company in "Devonshire Cream," 17th, 18th, and 19th.

SALISBURY PALACE.—Fred Le Cren's revue, "She Slipped."

WEYMOUTH JUBILEE HALL.—Sisters St. Vincent, Fred Fitzroy, Arthur Pond, Frances Kinders, J. P. Ling.

YEOVIL PALACE.—Jack Mackenzie's company in "Devonshire Cream," 14th, 15th, and 16th. Carlos Menard, 17th, 18th, and 19th.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Doc Campbell, The Decunas, Harry Champion, Lily Denville, F. V. St. Clair, The Ben Bojamaa Troupe of Arabs, Fred Spencer.

RAYMOND World Wandering With Witty Wizardisms.

RAMSGATE PAVILION (rehearsal, 1).—Elsie Bartlett, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Rey and Roy.

HAMILTON HIPPODROME (rehearsal, 1).—Will Fyffe, The Bells, Leolin, Pop Carson, W. G. Watts, Conway and Leland, Robinson and McAcken.

IPSWICH HIPPODROME (rehearsal, 2).—Cohen and Dorothy, Anna Hana, Lola, Willie and Gordon Trio, Brenne and Erard, Bale Family.

IPSWICH LYCEUM THEATRE.—"Catch of the Season."

NORWICH HIPPODROME (rehearsal, 2).—Jackson Owen presents "(K)Night of the Garter."

NORWICH THEATRE ROYAL.—"Nothing But the Truth."

PAISLEY RINK PALACE (rehearsal, 12).—Yoga, Jock Harris, Billy Rejane and Betty.

PAISLEY THEATRE.—Paisley Opera Club present "The Toreador."

KENNEDY CIRCUIT.

(Rehearsal, 12.30.)

CANNOCK HIPPODROME.—"Wit and Wisdom" revue.

DUDLEY OPERA HOUSE.—Haymen and Franklin present "Jack in the Box."

WEST BROMWICH EMPIRE.—Turner and Heathfield present "Joy Bells."

WEST BROMWICH THEATRE ROYAL.—Miss Leila Zillwood's Rep. Co.

LONDON SYNDICATE HALLS.

(See page 23.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Bransby Williams, Ernie Mayne, Lake

RAYMOND Present Prestidigitateur

and Barrasford, Ina Hill, Vera Wooton, Phil Kaufman, Laurie Devine, Gus Harris, Betancourt, Gilbert Heron and Co.

CLAPHAM GRAND (rehearsal, 12).—Lake's Co., including Hal Jones, in new production, "Splinters of 1921."

COLLINS'S MUSIC HALL (rehearsal, 12).—Daisy Dormer, Goodfellow and Gregson, Bruce Green, May Sherrard, New McNaughtons, Arthur Ferris, Fyne and Hurley.

CROYDON EMPIRE (rehearsal, 12).—Kate Carney, Lake and Barrasford, Fred Curran, W. B. Raby, Thornley Dodge, Two Ascots, Gintaro Nicoletos.

HAMMERSMITH PALACE (rehearsal, 12).—Gus Elen, The Poluskis, Jay Whidden, Barney and N. Moore, Effie Mann, Bartle Quartette, Larry Lewis, Will Collinson and Co., Bert Lee.

HOLBORN EMPIRE (rehearsal, 12).—Harry Tate, King and Benson, Sam Mayo, Nora Delaney, Nellie Wigley, Melody Makers, Kiddy Kennedy, Rennie and Godfrey, The Nelsons, The Vennecourts, Maggie Carr.

ILFORD HIPPODROME (rehearsal, 12).—Fred Karno's "Hustle," Morny Cash, Dusty Rhodes, Rene Ralph, Christine Roy, The Brendons.

ISLINGTON EMPIRE (rehearsal, 12).—Little Tich, Bernhart and Young, Lawrence Wright Ensemble, Spence and Jocelyn, Marjorie Fulton, David Poole, Chas. Whittle.

KILBURN EMPIRE (rehearsal, 12).—Jack and Evelyn, Daisy Dormer, Vivian Peake Ensemble, Duncan and Godfrey, Jay

RAYMOND Some Sorcerer.

Whidden, Harry Ford, Hal Wright, Bert Lloyd and Co., Cycling D'Ormondes.

LEWISHAM HIPPODROME (rehearsal, 12).—Winston's Sea Lions, Lorna and T. Pounds, Marie Kendall, Orpheus, Billy Sampson, W. B. Raby, Allan Shaw, Delson Trio.

PALLADIUM (rehearsal, 11).—Harry Weldon, Ernie Lotinga and Co., Geo. Carney, May Henderson, Jay Laurier, Laddie Cliff, Sachoff Troupe, Yamagata Troupe, Lily Lena, Frank Le Dent.

POPLAR HIPPODROME (rehearsal, 12).—Hilda Glyder, Vasco, The Grumblers, Naughton and Gold, Marvyn and Ryde, Adam Tomlinson, Ern E. Roma, E. D. Nicholls and Co.

PUTNEY HIPPODROME (rehearsal, 12).—Lew Lake's "Her Night of Sacrifice."

SHOREDITCH OLYMPIA (rehearsal, 12).—Lew Lake presents Bob Stevens's Co., "Sons of the Sea."

WILLESDEN HIPPODROME (rehearsal, 12).—R. A. Roberts, Jack Straw, Violet Essex, Elsie Gregory, Geradini, Gilbert and French, Winnifred Ward, Sammy Shields, Pan and Girls.

WOOLWICH HIPPODROME (rehearsal, 12).—Naughton and Gold, Ernie Mayne, Hilda Glyder, Syd May, Takio, Harry Taft, Manoel and Francois.

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12 o'clock.)

BLACKBURN.—Harold Heath, Joseph Cheetham, The Piccadillians, Sago Trio, Elliott Savonas, Margaret Dennis, Felovis.

BRADFORD.—Three Morellys, Tom Gott, Elsa Cowie, Harvey Brinton, Hayden and Nevard, Lena Burstow.

BURNLEY.—Terry Wilson, Mullaney Bros., 3 Ernests, Jean Andrews, Betty and Billie Burne, Videau and Kirby, Vine and Brewer.

CARLISLE.—The Gladiators, Berry and Hart, The 5 Hesseys, Stanley Deane, Ethel Leslie, 2 Boyds, Jack Boot.

HALIFAX.—Mark Stuart, Bros. Obo, Damsell and Boy, Ackroyd and Hardy, R. E. Livesey, Sylvester and company, George Latour.

HUDDERSFIELD.—Gresham Singers, Denise and Jan, Fandor Troupe of Cyclists, Fenton Bros., Jacques Londres, Captain Roberts, "Heart of a Jew."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Benson Gray, Edgar Curtis, Cis and Eddie Allen, Lombard Troupe, Empire Operatic Quartette, Scala and Lillian, Lester Newby, The Mongadors.

WARRINGTON.—The "Q's," "Empties," Lomax and Cissie, The Gravettas, McPherson, Harry Emeric, Frank Melvin.

MOSS EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Penrose & Whitlock, Frank O'Dell, De Alma, Mayne & Sheridan, Whit Cunliffe, Marcelle & Partner, The Five Petleys, Harold Walden.

BIRMINGHAM GRAND (rehearsal, 1).—Two Violets, Hanlon-Charles Troupe, Fred Kitchen in "Our Home," Maidie Scott, Broughton & Creedon, Nelson & Nelson, Frank Fay.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Lee & Rose, Reg. Ewen, Gazeka.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Bert Hughes & Company, Four Mackwells, Jack & Tommie, Russell Carr,

RAYMOND Pursuits Plentiful.

Ray Wallace, Marie Novello Trio, Talbot O'Farrell.

CARDIFF EMPIRE (rehearsal, 1).—Hinsle, assisted by Gertie Rees, The Pall-Malls, Decima & Eddie McLean, Eileen & Marjorie, George Wilbey, Ruth Vincent, Grock and Partner.

CARDIFF OLYMPIA (rehearsal, 11).—Jimmy Basso, Elsie Denham.

GATESHEAD EMPIRE (rehearsal, 1).—Osborne & Perryer, Claude Gardner, Jean & Jacques, "The Act Beautiful," Knapp & Cornalla.

EDINBURGH EMPIRE (rehearsal, 1).—Boy Ronald, Nat D. Ayer, Fred Karno presents "Will You Kiss Me?" Rolf Slater, Warzan and His Apes, Twelvetrees Trio.

FINSBURY PARK EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."

GLASGOW ALHAMBRA (rehearsal, 11).—Tamara Karsavina & Co., St. Juste & Higgins, Sam Barton, Willie Rolls, Hope Charteris, Graham & Cullen.

GLASGOW COLISEUM (rehearsal, 11).—Harry Day presents "Jingles."

GLASGOW EMPIRE (rehearsal, 11).—Johnson Clark, Keen & Waller, Hedjaz-Feisul Troupe, Moore & Roby, Max Darewski, Lily Morris, Joe O'Gorman.

HANLEY GRAND THEATRE (rehearsal, 12).—The Terry Twins, Ally Benson, Tom Payne, Lillian Barnes, Harry Green & Company in "The Cherry Tree," Bert Errol.

HULL PALACE (rehearsal, 1).—Messrs. Murray & Dawe present "The Whirligig."

LEEDS EMPIRE (rehearsal, 1).—Laddie Cliff and A. Illingworth present "Milady's Dressing Table," Ruth Budd, Frederic

RAYMOND Wonderful Wizard With Wit.

Bentley & Co. in "All Tied Up," Romano Bros., Lole & Her, Sam Hilton, McRae & La Port.

LIVERPOOL EMPIRE (rehearsal, 1).—Franco Piper, The Buchanans, Southwood & Pink Lady, Daly & Healey, Cicely Courtneidge, Oswald Williams, Geerts Bros.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Five Jocks, The Great Vincents, Sam Mayo, Roxy La Rocca, Florence Smithson, Lauri Howard, P. T. Selbit presents "Sawing Through a Woman."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "Aladdin."

NEWCASTLE EMPIRE (rehearsal, 1).—Violet Gwynne, Bert Terrell, Bob Anderson, Coram, Albert Whelan, Kharum, The Jovers.

NEW CROSS EMPIRE (rehearsal, 1).—Andre Charlot's revue, "Bran Pie." Cast includes the Two Bobs.

NEWPORT EMPIRE (rehearsal, 1).—The Westbrooks, Three Equals, Musicus, Horatio Nicholls Five, O'Gorman Brothers, Fred Rex and Company, Finlay Dunn.

NOTTINGHAM EMPIRE (rehearsal, 1).—Owen Thomas, The Mozelles, Alfred Leonard, assisted by Adeline Valery, Arthur Prince, Ernest Hastings, The Flemings, J. Holman.

PRESTON EMPIRE (rehearsal, 11).—Alfred Butt, in conjunction with Richard

RAYMOND Wittiest of Wizards.

Walton Tully, presents "The Bird of Paradise."

SALFORD PALACE THEATRE (rehearsal, 11).—Hiawatha & Minnehaha, Thora, Fred Barnes, Elgar-Hudson Quintette, Barker & Wynne, Benedetti Bros, 'Erbert, Barts Trio.

SHEFFIELD EMPIRE (rehearsal, 1).—Pichel & Scale, Dick Tubb, Iizuka & Partner, Alexander Carr & Company in "An April Shower," Ten Loonies, Donald & Carson, Three Sisters O'Hara.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"We Three," The Enzors, Siems, The Sutcliffe Family, Magini, G. S. Melvin, Will Gardner, The Cycling Brunettes.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Marie Lloyd, The Mandos, Alexander Prince, Megan Brothers, Bert Elliott, Daisy Taylor.

Note.—South Shields bars Tynemouth

STRATFORD EMPIRE (rehearsal, 1).—Will Crutchfield, Hal Bert, Fred Karno presents "Yes, Papa," Hunter and Bob, Haydn Wood & Dorothy Court, Louis Douglas & Sonny Jones.

SUNDERLAND EMPIRE (rehearsal, 1).—Arnaut Bros., Ike & Will Scott, Carr Lynn, Annie Rooney, Suther, Mutt & Jeff, Mooney & Holbein.

Artists are requested to bring band parts for full orchestra, including horns, bassoon, harp, and second piano parts.

SWANSEA EMPIRE (rehearsal, 2).—The Steppes, Meteor Trio, The Imperial Trio, Five Sisters, Kirkby & Hudson, Nervo & Knox, Four Seriersе.

VICTORIA PALACE (rehearsal, 11.30).—Scott & Whaley, Tucker, Burr and Hope, Cornalla & Eddie, Ruth Astor, Strength Bros., Cissy Lupino, Robb Wilton.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Griffiths Brothers, Syd Moorhouse, Dainty Danes, The Bounders, Billy Wells and Eclair Twins.

STOLL TOUR.

(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Get Rich Quick, Wallingford."

BRIGHTON HIPPODROME (rehearsal, 12).—Jennie Benson and Pianist, G. H. Elliott, Rinaldo, Mewse and Singer, Hilda Nelson Trio, Geo. Lee, Les Melani.

LEEDS HIPPODROME (rehearsal, 12).—Mayne Steppers, Harry Marlow, Hartley Wonders, Ford and Lewis, Len Carrodus, De Biere.

LIVERPOOL HIPPODROME (rehearsal, 12).—Maggie Clifton and Partner, Culpitt, Jock Mills, Nella Allen, Dorothy Ward, Shaun Glenville, Rorke and Bray, Picquo and Fellows.

MANCHESTER PALACE (rehearsal, 11).—"The Garden of Allah."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Follies of 1920."

PARIS ALHAMBRA.—Period commencing March 11.—Georgel, Corn and Nev, Billy Reeves, Terpsichore, Paul Dorian, Jack Delino, La Maze Trio, Meredith and Adnil.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Halma, Raie and Rosie Walters, Clown Argo, The Magleys, Gordon Finlay, Samm Mann and company, Kenna Bros.

SHEFFIELD HIPPODROME (rehearsal, 12).—Rice and Werner, Wilson Hallett, James Jewell and company, Harry Bedford, John Luxton, Tambo and Tambo, Two Rios, Molly Butler.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Adams and Lee, Horace Ainsley, La Ventura, Perci Honri, Fulgora, Jack Thomas, The Uniques.

SOUTHEND HIPPODROME (rehearsal, 12.30).—Spessell Bros. and Mack, Teddy Stream, Les Pissuttis, "Non Stop."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Maud Allan, Nixon Grey, Gaston, Armstrong and Howarth, Frank and Somers, and company as booked.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Noni and Partner, Foster Kershaw, Goff Godfrey, Eddie Gray, Theo Ward, Dorothy McBlain, Emmelyn Walter.

ASTON HIPPODROME (rehearsal, 12).—"All Wrong," Horace Jones, Kitty Curtis, O'Brien and Harris, 3 Neslos.

BATH PALACE.—Johnson and Bert and company, J. H. Wakefield, Esmé Rey, Peggy O'Hara, The Doves, Johnny Fuller.

COVENTRY HIPPODROME (rehearsal, 1).—Those Four, Harry Herbert, Musical Burglars, Lily Langtry, Nimmo Troupe.

DUNDEE KING'S THEATRE (rehearsal, 12).—C. H. Charlton & Co., Harry Gunn, Sadler-Elsie Four, Bros. Walsh, Ladd West, Eddie Stidder, Cooke, Mortimer & Harvey.

GLASGOW PAVILION (rehearsal, 11).—Tom Edwards, Kotchinsky Troupe, Haig Bros. and Ryan, Kempton Foleys, Melvin and Mayo, Flo Dixie.

KINGSTON EMPIRE (rehearsal, 12.30).—Mr. F. G. Lloyds presents "A Country Girl." No. 1 Company.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Vincent Lawson and Co., Norman Osborne, Riley's Wonders, Two Australians, Chas. Rich, Cowper Bros., Violet King.

PENGE EMPIRE (rehearsal, 12).—Lew Lake's "Too Many Girls."

PETERBOROUGH THEATRE ROYAL (rehearsal, 1).—Gertrude Elliott's "Come Out of the Kitchen."

PONTYPRIDD TOWN HALL (rehearsal, 3.30).—Frank Varney and Teddie Butt, Kuming and Windsor, Bridson, Alice Lidley, Bros. Williams, Five Bombays, Apollo Trio.

READING PALACE THEATRE.—Frank Elliston and company, Ernani, Smith and Walker, Dalmere's Table Circus, Chas. Lewis, Gicardo, Lloyd and Montrose.

WALHAM GREEN GRANVILLE (rehearsal, 12).—The Motramos, The Six Olracs, Tom E. Hood, Baxter & St. Welma, Wyn & Ivy, Will H. Fox, Poluski & Mott, Howard Rogers, Pathé.

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BRITISH FILM SUPPLEMENT.

ADVANCE OF THE BRITISH FILM.

AN EPOCH-MAKING YEAR.

INCREASED OUTPUT ANTICIPATED.

Young though the year is, it has already given indications that it will probably prove an epochal one in the history of British film production, for in the two-and-a-half months of its existence there have been trade shown several subjects which could be favourably compared with the best work from America, and which are certainly in advance of the British pictures which made their trade début a year ago. To mention but four: "Kips," "Carnival," "The Skin Game," and "It's Never Too Late to Mend" are all brilliant examples of the best work of the British producer, and we believe that when they are publicly released that the public will endorse our view. Another encouraging sign is the advance of the George Clark Company, which, in its brief existence, has come so rapidly to the front—through the sheer merit and sincerity of its work—that its productions can compete on equal grounds with those of any of the old-established companies. And then there are the alluring comedies produced by Mr. Tom Aitken, which show that in comedy also this country can hold its own.

Capturing Foreign Markets.

It is also encouraging to discover how popular British films are becoming abroad. In some countries they actually appear to be making an effective bid to capture markets which for a long period have been almost monopolised by their American competitors, the evidence from the Norwegian Press about the Hepworth films quoted in another column being a case in point.

Possibly the chief reason for the undoubted improvement in British productions during the past twelve months is the extreme care which British producers are exercising in utilising real settings instead of scenic representations of them. For this credit must, of course, also be given to the film manufacturers for recognising that the additional expense involved is an essential expense, and not one which should be ignored. Not a very long time ago a British producer who would have dared to suggest to his principal the idea of introducing special lights into the Savoy Hotel, and filming there the principal scene in his production, or who had proposed to occupy an entire night filming scenes within the subterranean environment of a Tube railway would have been "told off" severely. Yet these things have been done during the past few months. Another step upward in progress is the manner in which various producers have recently transported a whole company to Monte Carlo, Venice, India, &c., in order to take scenes on the actual spots identified with the story in course of production. None of the other phases of British producing have progressed quite so remarkably as these, but by this time next year—when, no doubt, we shall be writing a very similar article to this—we believe that the march of progress will have reached these phases also.

The British Scenario Writer.

But there are many evils which will have to be rectified before British films in general can come within measurable distance of the best examples from America. For one thing, the original scenario writer must be encouraged. When we find that the top price for scenarios offered by two leading British firms is £50, it is no wonder that the men who can write imaginative and effective plays direct for the screen should ignore these companies, and that, in consequence, they should have to rely largely on the sorry work of the hack writer.

Authors Who Support the Evil.

We admit that film manufacturers are not wholly to blame for their poor encouragement of the man whose work is the base from which the success or failure of every picture should emanate. For example, we read in the current issue of "The Author," the official organ of the Incorporated Society of Authors, that a member of that society entered into communication with an alleged scenario writer and paid him the sum of four guineas for a scenario based on the author's work. Two further scenarios, ordered at the same price—which was paid in advance—were never delivered, and efforts to trace the scenario writer having failed, the member has merely the consolation of being richer in experience and poorer in pocket. The remarkable thing about this account in "The Author" is that there is not a word of condemnation about the real "villain of the piece," the author who so meanly expected to obtain from a fellow-author a scenario for four guineas, and who was most fittingly, although illegally, punished in the manner described. Until authors themselves make a resolute stand against "sweated payment" there is not much likelihood of conditions improving.

LEADING BRITISH FIRMS.

ASSOCIATED EXHIBITORS' FILM CO.

During the last few months the well-known Harma-Clarendon Studios at Croydon have been acquired by The Associated Exhibitors' Film Co., the directorate of which represents the trade on the exhibiting side in a way that no other producing concern has done. This will be readily recognised when it is stated that the constitution of the board of directors is as follows:—Thomas Thompson, who was one of the first to enter the business as an exhibitor in the North of England, and is now the moving spirit of a very important circuit; Councillor R. C. Buchanan, of Edinburgh, who controls the Palladium interests of that city; C. P. Metcalfe, of Leeds, who is a director of two or three large exhibiting concerns in Yorkshire, as well as being interested in renting; and John Briggs and H. Victor-Davis, who are prominent exhibitors in Yorkshire and South Wales respectively. The other director is Mr. W. Gavazzi King, the popular General Secretary of the Cinematograph Exhibitors' Association. The General Manager is H. N. Robathan, who has been for some time associated with the Harma Company.

In the studios at Croydon during the past few years many notable films have been produced. To mention only a few of them, there are "A Romany Lass" (which is now being shown with immense success in the United States, and has already had an excellent run in the Oversea Dominions and elsewhere), "The Man Who Forgot," "The Happy Warrior," "The Splendid Coward," "The Great Impostor," "Big Money," &c.

There are two studios, the largest one being capable of containing any set that is required in a film of even more than average magnitude. These have been thoroughly renovated, and the lighting arrangements have been overhauled and considerably improved, the latest introduction being the effective Kliegel lights. After alterations, production was resumed in the later part of the summer of last year, and two films are now ready for market, namely, "Brenda of the Barge" and "The Education of Nicky," in both of which the well-known Harma stars, Marjorie Villis, Constance Worth, James Knight and Bernard Dudley impersonate important characters.

Two other films are in hand. "Eve and the Law," from the novel by Alice and Claude Askew, which will be directed by Arthur Rooke, and "No. 7, Brick-row," adapted from the story by W. Riley, the producer being Fred Durrant.

The whole of this year's output of the Company will be controlled for the United Kingdom by Walturdaw.

B. and C.

In the opinion of Ed. Godal, managing director of the B. and C., Britain has just started to produce pictures that are pictures. Up to a year ago the whole policy of production was so unenlightened that the average producer had in his mind's eye only three thousand theatres from which he could hope for a return. His expenditure was therefore limited to a sum which should be small enough to leave him a good margin of profit if his picture were booked by the majority of home exhibitors.

But 1920 saw a change. It had already begun to dawn on those of us who had the courage to cease emulating the ostrich, and to withdraw our heads from the sands of self-satisfaction in which they had hitherto been buried; that there was a world market for our films if we would only take the trouble to discover what each section of that market particularly liked; and, having discovered, to cater for that particular taste, so that in the end our pictures might be a fusion of the best characteristics of the world's artistic aspirations, and so appeal to every nation without offending any.

And with all due modesty I claim that the first head to emerge from those sands was my own. I do not state this fact in order to ring the praises of my own company, but simply because I consider that the pioneer is the most reliable source of information when investigating a new movement. "I returned from the States in February, 1920, having sold outstanding productions and arranged for the sale of all subsequent productions. Every B. and C. picture since then has gone to America. In some cases the sum realised there has exceeded the whole cost of the production concerned. This success was not due to the fact that I went and forced my pictures down unwilling throats by sheer force of salesmanship, but because they were pictures which appealed to Americans, since they were produced in accordance with American tastes and American technique, which were borne in mind from the very start of the scenario right through to the final joining of the negative.

"During the past year much more capital has been put into the industry. We cannot close our eyes to the fact that a great deal of this money has been spent 'not wisely but too well.' Thus the industry has not benefited as it should have done—people have become shy of investing in it; but if the companies who have had the privilege of using this capital have benefited by the experience which they have bought, this shyness will soon be replaced by confidence. If you get full value for each pound spent, you will make your big profits; otherwise you will be fortunate to get back your money.

"It is my firm conviction—and here I state what is and will continue to be the policy of the B. and C.—that two or three pictures a year, carefully and perfectly produced, both from the artistic and financial point of view, will make more money and do our industry more good than thirty mediocre productions done in the same period."

BROADWEST.

One of the foremost and busiest of British producing companies, Broadwest's are never idle, and as soon as one film is finished another is started. During 1920 Mr. Walter West was responsible for the production of no fewer than fourteen films—a remarkable increase compared with previous years, but Mr. West hopes that during 1921 the output from his studios will be doubled. Two studios are kept going at Catford and Walthamstow, and Mr. West is personally directing the production of "A Sportsman's Wife," a racing film in which Miss Violet Hopson and Mr. Gregory Scott appear. At the Catford studio a motion picture version of the novel, "The Penniless Millionaire," is being made, in which an all-star cast will be seen. A third company is away on exteriors for a production details of which cannot yet be divulged.

"Never before has the British film carried so much weight as it does at the present time," says Mr. Walter West. "Everywhere one finds that the cinema is being regarded as more and more important, both as an amusement and as a social influence. The artists who take part in the films are being asked to show themselves in public, and from all parts of the world (here I speak from personal experience) letters of commendation are being received—proof positive that the public is taking a deep interest not only in the completed article, but also in its manufacture.

"British films are rapidly improving in technique, owing to the fact that manufacturers are able to obtain the facilities and necessary equipment which was barred to them during the war. Englishmen who have been to the States to obtain experience are now returning to the homeland, and are being rapidly snapped up by the English producing companies.

"From the financial side, it can safely be said that 400 per cent. more money is being spent on each individual production than was the case eighteen months ago. This also tends to greatly improve the home product.

"The big fly in the ointment is the advance booking system which still obtains in this country. The result of this advance booking system is that a year expires between the completion of a British film and its exhibition to the public. As a consequence the producer suffers, for it is fifteen months before he sees any return for his outlay of capital. In the first place, this was caused by the over-production by American firms, who 'dumped' their goods on this side, and so filled up the programmes of the British exhibitor. The outcome can be readily understood when I say that the average five-reel film takes from £5,000 to £10,000 to produce. To keep up a good supply the producer must manufacture at least one per month. If, therefore, fifteen months elapse before he sees any return for his money half a million does not go far in the production side of the film industry. Owing to this the original interest payable by way of dividends is increased twofold.

"This state of affairs cannot last, and at the present time we are going through a transition period, at the other end of which I can see a still bigger future for British films.

"There is still a huge area abroad which up to the present has not been exploited so far as British films are concerned, although our own productions are exported regularly to India, Burma, Ceylon, Egypt Holland, France, Spain, Scandinavia, South Africa, China, Straits Settlements, Federated Malay States, Australia, New Zealand, Japan, South America, West Indies, Canada, Dutch East Indies, Brazil, Belgium, Switzerland, Italy, Cyprus, East Africa, and Greece. Strangely enough, British films are frequently exhibited in a country as far distant as Siam months before they are seen in this country.

FAMOUS PLAYERS-LASKY.

Ever since they opened in May last the big studios of the Famous Players-Lasky British Producers' Company at Islington have been the scene of the greatest activity. Three pictures were made there last year, namely, "The Great Day," a screen version of Sims and Parker's Drury Lane drama; "The Call of Youth," from an original play by Henry Arthur Jones—both being directed by that well-known American film director, Mr. Hugh Ford—and the Donald Crisp production of Edward Knoblock's "Appearances"; and two other big productions are now in active preparation.

That distinguished director, Mr. Paul Powell, has nearly completed his first production for the F.P.-L. British Producers. The story of the play is provided by Mr. E. Phillips Oppenheim, author of some 50 successful novels, in which are deftly woven the complex strands of modern "upper-class" life and international intrigue. The story has been adapted for the screen by Miss Mary O'Connor; the title chosen is "The Mystery Road," and a strong cast has been engaged for the production, including Mr. David Powell, Miss Mary Glynne, Mr. Percy Standing, Miss Ruby Miller, and Miss Marion May.

One of the most animated and brilliant scenes yet shown on the screen will be the big café set in "The Mystery Road." As a whole, the production promises to be something quite out of the usual run, with its romantic opening in an old-world southern French village, whence the career of the peasant-girl heroine starts, leading her through strange adventures to aristocratic circles. But the café scene will be unique in the richness, amplitude, solidity and reality of the set, the animation of the fashionable crowd, the novelty and charm of the ballet which has been introduced, and is to be headed by Miss Phyllis Bedells, Mr. Edouard Espinosa, and the Sixteen Palace Girls. The set shows a large ballroom café, with an impressive entrance lounge, alcoves filled with spectators dining, and at one end a complete stage, set with a fantastic representation of the Garden of Eden, from which Eve (Miss Bedells), the Serpent (Mr. Espinosa), and the Palace Girls descend down steps among the audience, in which Eve finds her Adam (Mr. Jack Morrison) in immaculate evening dress!

Before taking of the final scenes for "The Mystery Road" is through, work is already in progress on the next Donald Crisp picture, which is to be Cosmo Hamilton's "The Princess of New York," adapted for the screen by that well-known scenarioist, Miss Margaret Turnbull. Director Donald Crisp has secured an interesting and impressive cast, headed by Miss Mary Glynne, who will impersonate the delectable Princess.

HEPWORTH PICTURE PLAYS.

The Hepworth Company are firmly resolved to continue their fight against the system of block booking. They propose to release one Hepworth picture play each month. At present they have succeeded in limiting the interval of time between the date of the trade show and the date of release to a period not exceeding four months. That, in itself, is a considerable achievement, but they aim at an even greater reduction of the period of time between these two events.

Their programme for 1921 includes twelve "big" productions—typical British stories, made by British producers, and interpreted by the famous team of Hepworth British players. Their first release, on Jan. 21, was "Alwyn," a picture version of the classic by Theodore Watte-Dunton, produced by Henry Edwards, who plays the rôle of Hal Aylwin, Chrissie White playing Winifred Wynne.

On Feb. 28, Hepworths released the Cecil M. Hepworth Production, "Helen of Four Gates," through the Imperial Film Company, Ltd., Wardour-st., W. This is an adaptation of the successful novel by Mrs. E. Holdsworth. In the rôle of Helen, the wild, untamed, but lovable child of the Moors, Alma Taylor gives a remarkably strong and sympathetic rendering of a very difficult part. Other members of the Hepworth Company of players who appear in this picture are James Carew, George Dewhurst, John MacAndrews, Gwynne Herbert, and Gerald Ames.

The latest film from the Hepworth studios, "The Lunatic at Large," shown privately at the New Gallery Kinema last Wednesday, is a Henry Edwards production, starring Henry Edwards and Chrissie White. It is one of the most humorous films yet screened, and is a worthy successor to that delightful film "All's Button," in which Leslie Henson and Alma Taylor appear, and "The Amazing Quest of Mr. Ernest Bliss." "The Lunatic at Large" is to be released in June.

I. B. DAVIDSON PHOTO-PLAYS.

Mr. Coleby (producer) is now hard at work at the I. B. Davidson Studios on his new picture, "The Right To Live," which he has written himself, is producing, and in which he is playing the principal character lead. The cast includes: Marguerite Hare, Phyllis Shannaw, Ida Sprague, A. E. Coleby, Peter Upcher, and H. Nicholls Bates. Owing to the climatic conditions prevailing, this film has been considerably "help-up," but it is hoped to complete it in the near future.

Following immediately on "The Right To Live," Mr. Coleby will start right away producing "The Fifth Form at St Dominic's," which is being adapted for the screen from the book by Talbot Baines Reed.

"The Call of the Road" having been received so enthusiastically by the British public, Mr. Davidson and Mr. Coleby contemplate starting work in May, on a stupendous costume production, an original legendary romance, founded on certain historical facts, which Mr. Coleby is at present busily engaged upon, writing his story into scenario form.

He will have as his leading couple, Miss Phyllis Shannaw and Mr. Victor Maclaglan, who made their first screen appearance in Mr. Coleby's "The Call of the Road."

CAIRNS STUDIOS.

With the completion, by the end of this month, of the Cairns Torquay Film Company's Studios at Watcombe Hall, Torquay, an opportunity will occur for producers in search of a studio to spread themselves, for Dallas Cairns has decided to let them for an indefinite period. Erected at a cost of £40,000, and surrounded by an estate of 7 acres, the Cairns property is regarded as the best in the country. The company has a "right of way" over another 20 acres, making 27 acres of varied scenery—sea, moorland, rocks, gardens, lawns, &c.—which would supply the needs of practically any picture. The proximity of Watcombe Hall to Torquay is another advantage from the point of view of scenic beauty within easy reach. So much for exteriors.

During the last few days Mr. Cairns has been busy in London purchasing additional furniture for stock at Torquay. In this particular connection he claims that the material available will meet the demands of the most exacting producer. There is also a big scene dock, the scenery in which is all new. Each studio—and there are two, both fitted with Cooper-Hewitt mercury vapour lighting—will accommodate four sets. Printing and developing can be done on the premises, a new Brie plant having been installed capable of turning out 3,000 feet of film a day.

"Everything is there," Mr. Cairns stated, "and the producer need only walk in to secure all the interiors and exteriors he needs. We even have our own transport service, so that car hiring outside our own organisation is reduced to a minimum."

Nothing appears to be lacking in this British Los Angeles except a tenant. Mr. Cairns does not propose to produce there himself for some time.

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BELFAST.

Mr. Ben McDowell, managing director of Ulster Cinema Theatres, Ltd., Belfast, shows at all his theatres a large percentage of British films, and he agrees that British productions should be encouraged by the exhibitor. At the same time, he is of opinion that while patriotism inclines him to favour the home production, for detail, photography, and general setting the American production still leaves the British companies somewhat in the shade. There are certainly British companies that compare favourably with American productions, but unfortunately their number is small.

Edward Clarkson, manager of the Royal Cinema, Belfast, is of opinion that British films are coming rapidly to the front, both as regards technique and everything applicable to the home production. He shows British films when possible, and they are regarded by the audiences as "top notchers." He is of opinion that in time British firms will be superior to those of any other country. Recently he has shown quite a variety of British films with undoubted success.

Mr. Fred Stewart, proprietor, Panopticon Theatre, Belfast, makes a practice of showing British films every fortnight with conspicuous success. These consist principally of subjects from dramatised novels which have been widely read. In his opinion the British films are now gaining more popularity, and they are quite as good as American.

BIRMINGHAM.

Inquiries among exhibitors in the Birmingham district provide confirmation of the view that the British film is making steady headway in public favour. Exhibitors will not commit themselves to any precise estimates of the proportion which the American films still bear to the whole, but it is clear the imported films continue to make a very big showing. This is attributable in part to the all-embracing organisation of the American houses, and the ability and energy with which the business side of their undertakings is looked after. But the attitude of exhibitors, reflecting the reception accorded to the British film by their patrons, carries the significant suggestion that if there are British films to fill the programme they will have the preference over those of foreign origin.

This point is strongly emphasised by Mr. G. F. McDonald, the new president of the Cinema Exhibitors' Association, who has presided over the Birmingham and Midland branch of that organisation for a number of years past, rendering invaluable service to the industry.

"Exhibitors," he said in an interview with the "Era" correspondent, "are giving every encouragement to the development of the distinctly British film, and they have the public behind them. The American film has had its day, largely because the scenario resources are exhausted. That the inspiration is flagging has been frankly admitted more than once by our friends on the other side. And what but this explains the invitations which they are holding out to some of our best-equipped British authors to associate themselves with American studios and write stories exclusively for the screen?

"Why should British brains be exported in this way to reinforce foreign industry and foreign capitalism? Why should we not export the finished article—I mean the film itself—and take the profits of our own brains and skill in production, and all the incidental processes of the craft? It is time the Empire generally made up for lost opportunities in this respect, and those who are interested in the advancement of the cinema note with appreciation the establishment of studios in Australia and South Africa. These should have valuable contributions to make of phases of life in the Dependencies."

Mr. McDonald paid a high tribute to the artistic integrity and finished technique of the British film. "With the enterprise and insight which have been brought to bear in recent years we are now getting British films which will stand favourable comparison with any," he declared; "in some instances the British film is even superior to anything else we have had on exhibition in this country. It has been demonstrated that our climate is no bar to the production of the finest work, and with the enlistment of so much first-rate talent from the stage in the service of the cinema the prospects are most promising.

"It is up to the British producer now to keep pace with the demand for the genuine British film. If the genius which gives our writers such a pre-eminent position in the literature of fiction can be applied to the purposes of the film we need fear no rivals. So far as the pictorial representation of the masterpieces of our dead novelists is concerned, it loses more than half its savour by the alien settings in which the plots are made to move."

As to comedies, Mr. McDonald asked why our comedians should not exploit their drolleries in studios at home instead of going out to Los Angelos to make film successes to be sent over here?

BRIGHTON.

Probably there is no pleasure town in the south of England where the Picture Palace is more popular than Brighton. Not only the visitors, but residents are regular patrons, and the opinion there is well worth having with regard to the class of film most in request. In a chat with Mr. E. E. Lyons, managing director of the Academy Pictures Palaces, Ltd., whose fine Brighton Academy is one of the best in the town, it was both of interest and value to learn he gave the fullest support to British films. "My opinion is pretty evidenced by the large proportions shown at the Academy Theatre here, together with the other cinemas controlled by Biccular Circuit throughout the country," he said; "and I am satisfied the public want and appreciate British films, but producers must bear in mind that the American films have reached a wonderful and consistent stage of perfection, and the public will not, therefore, tolerate mediocrity even if it is marked 'British.' But," he went on, "I am glad to say the recent improvement in British films is remarkable." Mr. Lyons was also of the opinion that it was clearly the duty of exhibitors to encourage them and make this a fixed policy. "They must come," he remarked. But he favoured the story specially written for the screen rather than those taken from books.

Mr. S. T. W. Johnson, the manager of the Palladium, another leading and popular picture theatre, in many ways voiced the opinion of Mr. Lyons. When good, he strongly favoured the British film, and the public were glad to have them; but he said, "They have not always been good." He agreed the improvement was marked and growing.

It was interesting to learn the opinion of the manager of the Theatre de Luxe, a favourite picture house in North Street, who agreed that British films were not good when first they made their appearance, but have immensely improved. "I take all I can get, but being so booked up with American films, it is difficult to arrange for them," he remarked.

The manager of the Duke of York's Picture Theatre, Preston Circus, Brighton, a large and well patronised picture house, stated the public highly approved of British films, and that they were greatly in demand. Their marked improvement was also commented upon here, and the same statement made as to their inferiority when first on the market. A warm welcome was always given to good British films both by the manager and the public.

DUBLIN.

From interviews our correspondent has had with several of the leading Dublin cinema managers, there appears to be no doubt that British film productions have gained a firm footing here. Mr. F. W. Chambers (joint proprietor), of the beautiful La Scala Theatre, at present given over entirely to pictures, says that some of his biggest picture draws have been secured by an all-British film, mentioning two in particular: "My Lady's Dress" and "Milestones," a Samuelson production. His verdict with regard to both of these productions is that they were the best acted and produced films he had ever booked, and well in advance of many foreign so-called "super-productions." This coming week Mr. Chambers has an all-British Broadwest film, "The Case of Lady Camber," and another Broadwest film is due shortly, "Trent's Last Case."

Mr. F. W. Chalmers is of opinion that the English film artists are seen at their best in a good straight production adapted either from the stage or standard novel, such a film being always assured of a packed house. British comedy films, however, are not such a success, lacking the movement so noticeable in foreign films.

Speaking of comedy films by British artists, we have a really capital picture starring at the Empire Theatre, Dublin, this week, "Paying the Rent," the cast including Arthur Sinclair, the well-known Abbey Theatre comedian, and his company of Irish artists, the film being produced by the Film Company of Ireland, and all the scenes being filmed in various parts of Ireland. The comedy work throughout is natural and "racy of the soil."

Mr. J. Ellis, the manager of "The Carlton" picture house, Sackville-street, Dublin, states that all-British films proved a sure draw in his house, his bookings showing a number of British productions for the coming year. This week the featured film is "Foul Play," adapted from Charles Reade's novel, with Renée Kelly as star, and due within the next few weeks are "Won By a Head" and "Rodney Stone." In addition, his advance booking for the Carlton includes "The Breed of the Treshams," featuring Martin Harvey; "The Bachelor Husband," and "The Headmaster," featuring Cyril Maude.

It will thus be seen that there is at all times a good market here for a sterling British film production.

EDINBURGH.

The excellence of the films shown in the numerous picture houses in Edinburgh is very marked. It is, of course, essentially the aim of the different managers to give their patrons not only diverse, but absorbing stories, which find scope both for the beautiful and the dramatic. The great manufacturing centre of the picture industry at Los Angeles has had hitherto many unquestionable advantages. In that remarkable Californian city, the producer has had opportunities which do not so readily present themselves to his British rival.

But it may be said that such a film as the Hepworth production of "David Copperfield," two or three years ago, was treated in as able and convincing and truthful manner as any picture which came from America. "The Garden of Resurrection"—a George Clark production—is another fine example of British work.

Exhibitors welcome the pictures of native producers, when the works—and stories by English writers are invariably interesting—are such as are likely to meet with the favour of habitués of the houses which they manage. It is worthy of note that in four of the sixteen leading picture theatres in the city films by English producers are presented. The films by British producers are surely, if slowly, coming to the front. It is a platitude that the pictures, which represent cowboys kicking up the dust of the prairie with their horses' hoofs in a mad rush to rescue the heroine from a dangerous position, are gradually losing interest for the frequenter of film theatres, and the day is near at hand when the home-made work will be firmly established.

GLASGOW.

As far as Glasgow and the West of Scotland is concerned picture-goers are more and more taking kindly to British-made films, and this is reflected by the ever-increasing number of such films which are now being programmed at local halls. The writer has just had the pleasure of interviewing several well-known picture house managers on this subject, and he finds in every case the utmost satisfaction being expressed with the box-office receipts whenever British films are "starred"; indeed, in some cases managers are receiving many letters from patrons hoping that more home-made films will be shown. "Such letters," remarked one manager, as he handed the writer a batch of communications to read, "may certainly be regarded as unsolicited testimonials to the British films, and personally I am making arrangements to ensure that these films will in future monopolise more and more my programmes. I always believe in giving my patrons exactly what they desire, and personally I feel that their growing flattering verdict as far as British films is concerned is by no means undeserved. I have always strongly and stoutly maintained that, given a fair field and no favour, the British film would quickly climb right to the top of the tree, and to-day I consider that such films are capable of competing against the productions of any other country." It is noteworthy that at the different Glasgow picture houses there are always particularly big crowds whenever new films featuring such favourites as Miss Violet Hopson, Miss Ivy Duke, Mr. Guy Newall, Mr. Stewart Rome, and other British artistes are starred. Speaking for this area, it may be truthfully added that only the advance booking of other films has hitherto prevented certain local houses more strongly featuring British films so far, but bit by bit—perhaps slowly, but nevertheless surely—are "home" films coming into their own here. It is not the first time that a weary and troubled picture-goer has presented himself or herself at the manager's office in a Glasgow cinema and implored him to show no more American-made films. In conclusion, it is worth noting that a Glasgow picture house—"Cranston's"—has an arrangement with a leading local bookseller that whenever a British film founded on a British novel is featured the novel in question will be immediately purchasable, and quite a number of other astute booksellers likewise follow this excellent example.

LEEDS.

For evidence of the established popularity of British films in Yorkshire, one has only to be privileged to enter the Yorkshire Cinema Exchange (exceptionally well equipped with a theatre, restaurant, billiards-room, and all appointments conducive to the business man's needs and comfort), and it was here that our correspondent was assured of the growing demand and the potential signs of considerable improvement in the near future of the British product.

One prominent member of the Exchange, who possesses considerable controlling interests, not only within the city, but in various parts of the county, expressed the opinion that within twelve months 90 per cent. of the feature films will be British.

Provided that the standard is maintained, the future is most encouraging. In Leeds, during the current week, British Feature Films are being shown in 25 per cent. of the theatres, patrons preferring the British atmosphere.

The perfect film, or, rather, the most successful film, is the one that may be measured by its degree of fidelity to life. The popularity of the "British" also owes a great deal to the personality of the artist.

LEICESTER.

There is a consensus of managerial opinion in this city in favour of British productions. Mr. Horace H. Springett, who holds the record of being the oldest resident manager in Leicester, is quite enthusiastic in their favour, and he backs up his opinion by screening a considerable number of them at the palatial Melbourne Picture House.

"There is no doubt," says Mr. Springett, "that the present position of British films is a very strong one, and will be even more so. The public want British stuff—and they meet with an enthusiastic reception where shown. They are chiefly taken from novels by popular and eminent authors, books that have captured the taste of the public. Such novels as "Lorna Doone," "Little Dorrit," "The Channings," "The Elusive Pimpernel," and "Her Benny" cannot fail to give the fullest satisfaction. Perhaps one of the finest British films ever produced is "The Call of the Road," and crowded houses are the order of the day wherever this film is shown. The scenery, acting, and story are all perfect, and we are taken back to the days of romance, and the beautiful old-world courtesy and charm so typical of the true English gentleman. I think one can say the average number shown is quite one a fortnight at most houses. What we want in England to-day is our own authors to concentrate on the business and to write sound stories lending to immediate adaptation for the screen, with the producer's greatest care to staging and detail."

The King's Hall Picture House makes a big speciality of British productions, and occasionally screens two big features in a week's programme. Captain H. A. M. Worsley says they never fail to bring good business, and are always popular with patrons of the silent art.

Another Leicester manager whose opinion counts in the matter is Mr. R. L. Salmon, the manager of the Picture House, who says that the perfection to which producers are bringing British films is rapidly having its effect. He is of opinion that patrons like to see their own people acting in them, and also that the English customs and pretty rural scenery have also an irresistible appeal. Mr. Salmon's opinion in this respect is confirmed by a number of other local managers. The directors of the Sovereign Picture House, a suburban hall, are continually screening British productions, and say they never fail to attract good business, and are very popular with their audience.

LIVERPOOL.

Our Liverpool correspondent had an interesting interview on the matter of British films with a gentleman closely concerned with the trade in the Mersey city and the neighbourhood—one who is in a position to speak with some degree of authority. He said there was an intense feeling that British films should receive the support to which they were entitled.

In the later films we had undoubtedly had some wonderful examples of British art. "The Call of the Road," "Carnival," and those produced by the Hepworth Manufacturing Company, just to mention a few without being invidious, had certainly received great acceptance from local exhibitors and the public. One, a portion of which was taken in Liverpool district, and had a local setting, dealt with the famous novel, "Her Benny." Possibly on account of its attachment to local places it created great interest and enthusiasm here. A recent production had caused quite a furore of approval, for it showed in setting, acting, staging, and in every direction that we had got nothing to learn from our American competitors.

During the war, as everybody knew, British film production was absolutely strangled, and our Yankee friends, who, for a great length of time, were not engaged in hostilities and had plenty of capital at their disposal, made gigantic strides in film work, but now that England had settled down, and capitalists were becoming alive to the possibilities of film production, it would seem as if the British producers were coming into their own. Furthermore, they undoubtedly had the approval of the British public.

MANCHESTER.

In conversation with Mr. W. Millward, of the Manchester Cinema Exchange Club, which is the local cinema trade rendezvous and distributing centre, our Manchester correspondent learned that the present position of British films, though slightly progressive, is not too encouraging. There have recently been some notably successful productions, "The Toilers," "Hindle Wakes," "Her Benny," and the magnificent "Carnival," which touches high-water mark; but Lancashire cannot get itself supplied with anything like enough of the sort of films it requires. Mr. Millward's views may be taken as representative of the mass of Lancashire exhibitors and producers, and Lancashire enterprise represents one-third of the total turnover of the United Kingdom. The complaint is that London does not, and cannot, realise requirements up here, because it is producing without knowledge and guidance, and gives too little consideration to the elements of homely realism and simple sentiment, especially in conjunction with convincing and recognisable "exterior" settings, which certainly appeal to Lancashire folk. The average number of British films shown would appear to be about five per cent.

The willingness of exhibitors to show British films is unquestionable, and the popularity of the successful ones is very marked. There must be something radically wrong in the modus operandi of the business when a huge community like that of which Manchester is the centre is ready to be satisfied—as it has proved itself to be—with the national products, and finds itself baulked because the national product is not good enough.

Mr. Millward himself showed an instinct for the right thing when he negotiated with Mr. Hocking for the production of "Her Benny." The craving for realism is a sound one, realism in impersonation and in setting, and the cinema public would rather see a genuine miner (for example) in a picture than an actor who hardly knows how to carry a miner's lamp. Authentic exterior settings go a long way toward that sense of conviction which creates the realism of a film, and England is picturesquely rich in all the scenic essentials to any typically English story that might be presented from either an original scenario or from a popular novel.

What Lancashire wants is simple, homely sentiment based on real life in realistic settings, and it is perhaps good to know that there is shortly to be launched a well-considered enterprise called the Millward Photo Plays, embracing the interest and energy of a number of Lancashire exhibitors who know what is wanted, and who mean to do their best to provide it.

NOTTINGHAM.

Nottingham may justly claim to have been one of the foremost cities to realise the great possibilities of the future of the cinema house, not only as an interesting and enjoyable form of entertainment, but as a sound and increasing business proposition. Each year sees accessions to the number of picture houses already established, and there are now twenty-three of these theatres, all fully equipped to meet the ever-growing demand for this popular type of amusement and instruction, each of them showing the best and latest of British and American Films.

British film-makers should have no cause to complain of the support accorded them by the local managers. They have gladly secured the home-made article for their programmes, and have received every encouragement from their patrons to continue. It would be well within the mark to say that the majority of films shown in the Nottingham houses are of British manufacture, and the pay-box receipts are ample evidence that they are to the liking of their clientèle. There is no doubt that sentiment, to some extent, has its share in this, but, while being delighted to see the production of their own country, the public are not backward in criticising any of them that fail to come up to the standard demanded. They are fully alive to the scenic beauties of the American film, with its almost elaborate attention to detail, and played by artists who have made themselves universal favourites, and they are apt to compare the British manufactured film with it.

At the present time there is a preference for the filmed novel of well-known authors, and although the artists may be practically unknown on the screen, any such production can be sure of a good following. That the critic is in evidence is shown by complaints made from time to time that the story is not followed as it might be, and this lack of detail, especially to those who have read the book, is often a great disappointment, as, however beautiful the picture may be, it detracts considerably from their full enjoyment. Happily, there are several notable exceptions that have been shown here, and the crowded and enthusiastic audiences give sufficient proof that films of this character are always assured of a successful patronage.

It is generally felt by managers in Nottingham that, given the above qualifications, the drawing power of a British production is greater to-day than that of an American one, from which it would seem that it only needs the best of our writers to adapt themselves to film requirements, thus giving a big filip to this industry and supplying the public with their ideals in this form of entertainment.

As one manager puts it: "We are here to study the wishes of our patrons, and it is up to the producer to gain our confidence before we can gain the confidence of the public.

PLYMOUTH.

Experience of British films in Plymouth is that they are invariably popular, and though they do not figure as frequently in the programmes as a Britisher would like to see, that is partly accounted for by the fact that releases are at present in very much smaller proportion to the whole than are those of foreign productions. The opinion is that as British output increases—and always provided that a good standard is maintained—so there will be a growing demand for the inclusion of British films in the programmes, whether there be once or twice-weekly changes.

The adaptation of the popular works of British authors are invariably a good draw, and the development of this phase of production is looked upon favourably. It is felt, however, that while the exploitation of the "best sellers" of leading modern novelists is a good proposition, more might be done with Dickens, Thackeray, George Eliot, Lord Lytton, the Brontës, and so on. The leading works of such authors would appeal not only to the confirmed picturegoer, but also to a class which is not normally attracted by the screen, but is a constantly growing class on account of the rapid increase of secondary schools, in which these form an important phase of literary studies.

In regard to present-day novelists, the production of Conan Doyle's "Sherlock Holmes" and H. G. Wells' works is welcomed no less than that of Ethel M. Dell, Warwick Deeping, Rita, E. Phillips Oppenheim, and novelists of like class. There is no doubt that in the South-West the works of such well-known writers as John Galsworthy, Eden Phillpotts, Beatrice Chase, and Silas and Joseph Hocking, many of whose stories have a Devon or Cornwall setting, would have a special attraction for exhibitors; in fact, would appeal to the picture-going community as a whole. The plots are well known, and no more beautiful locations than the Cornish coast and the wide sweeps and tors of Dartmoor could be found.

Discussing the subject with an "Era" representative, Mr. H. Fontaine, manager of Andrews' Picture House, Plymouth (Provincial Cinematograph Theatres, Ltd.), said: "My experience is that with one exception British films have been exceedingly well received at this hall. Compared with the American films that we are getting at the present time, British films stand out well. What our audiences like about them is the British atmosphere, which you can never find in an American film, even when it is dealing with a British subject. 'The Amazing Quest' series were especially popular. On an average we show, I think, two British films per three weeks. Occasionally we have two in one week; while in some weeks we have none; but the average is about what I have stated. The British film has shown a marked advance in the last twelve months. Usually the photography is very fine, the stories well selected, the settings beautiful, the acting good, and, above all, the atmosphere essentially British. If the British producers continue the progress they have made since the war, the British film has, I am sure, a big future."

Mr. Gilbert Smith, manager of the Gaiety Theatre, Plymouth, was equally appreciative of the British film. "Up to the present," he said, "we have shown on the average, one or two British films every five or six weeks, but the invariable success achieved is an encouragement to include more in the programme. Probably the most popular that we have had was 'The Call of the Road,' which proved a great draw. The Eminent British Authors series, from which we have sometimes made a selection have invariably been a success. There is no doubt in my mind that audiences do like a British film, and if British producers continue to give us such good films as they have been doing lately, the time will come when exhibitors will not be able to have good drawing programmes without including British films."

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TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"THE LUNATIC AT LARGE."

HIGH-GRADE COMEDY, FINELY ACTED AND PRODUCED.

Production ..... Hepworth
Stars .. Chrissie White and Henry Edwards
Type ..... Comedy-Drama
Length ..... Five Parts

"The Lunatic at Large" is a delightfully droll screen adaptation of Mr. J. Storer Clouston's amusing story, which achieved an undeniable success on its production before a huge audience on Wednesday last. The "lunatic" is young Mr. Mandell-Essington, who, as a result of an accident, is rendered more or less mentally deranged. Strangely enough, his lapses from the normal are more pronounced when the presence of cut flowers is detected by him. This circumstance gives rise to many episodes of a highly humorous nature complicated by the fact that Essington becomes the victim of an unscrupulous doctor, who causes him to be confined in an asylum, while he (the doctor) impersonates his victim. Essington ultimately escapes, and by a fortunate chance becomes acquainted with a charming girl, Lady Irene, and it is through this accidental meeting that he is eventually, after a series of extraordinary adventures, restored to mental equilibrium and liberty. A particularly welcome feature of the production is the really witty sub-titling, which elicited many a hearty laugh. The acting also was of the highest order, the production as a whole being excellent.

In addition to the above the first two episodes of a series of nature studies, entitled "Wild Life in the Tree Tops," were also shown, and proved very interesting and entertaining.

[*See our Film Markings.*]

* * *

"THE SCALLYWAG."

MAGNANIMOUS MONEY-LENDER.

Production .....Master British Film
Stars..Hubert Carter, Cecil Morton York, Mme. Duquette
Type .....Drama
Length .....Five Parts
Controllers .....Bu cher

This is an interesting and human film, the story gripping the attention of the spectator throughout, and the production being remarkable for as fine a piece of screen acting as has been witnessed for many a day. We refer to the impersonation by Mr. Hubert Carter of a keen but good-hearted old moneylender and estate agent named Judah Solomons. Judah, when called upon for advice and help by an old cabman, Emery Gascoyne, who has inherited an old but financially worthless baronetcy, offers to finance and educate the recipient's only son, Paul, referred to as the "scallywag," owing to the poverty of his wardrobe. Solomon's motive for this action is that he will get his money back—plus handsome interest—when Paul marries, as he fondly imagines, a wealthy heiress in return for his title. However, as has happened be'ore, this scheme fails to materialise, Paul losing his heart to a pretty but penniless daughter of a country clergyman. Solomons, who by now has grown to love his protege with the attachment of a father, tries hard to persuade Paul to reconsider the matter, but without avail. The lad's fidelity touches the finer chord's in Solomon's nature, the old fellow's belated realisation that money is not everything being finely delineated. Finally, Paul inherits Solomon's wealth, marries the girl he loves, and all ends well. The acting, in addition to Mr. Carter's finished study, was good throughout, special mention being due to Mr. Cecil Morton York as the old cabman, Mr. Fred Thatcher as Paul; and Mme. Duquette as a bewitching adventuress.

[*See our Film Markings.*]

* * *

"THE ROMANCE OF THE HOPE DIAMOND"

NEW SENSATIONAL SERIAL.

Production ....Kilner's Exclusives, Ltd.
Type .....Serial
Stars .....Grace Darmond, George Chesebro
Length .....15 Two-Reel Episodes

At a Press show given by the Film Publicity Service at the Leicester-square Cinema, some episodes in a new serial were screened. Miss May Yohe is responsible for the story, which is based on the history of what is known as the Hope diamond. Miss Yohe will be remembered as the musical comedy actress who made her first London appearance in "The Magic Opal," and later achieved a great success in "Little Christopher Columbus." She was last seen on the stage in this country in the revue, "Come Over Here," at the London Opera House in 1913. It was when she was at the height of her fame that she married Lord Francis Hope, who, at the time, was the owner of the famous diamond; but subsequently disposed of it to an American broker, later owners including Prince Ivan Kunsteveki and Abdul Hamid.

The history of this wonderful stone is said to date back to the year 1642, when it was stolen by an adventurous French traveller, named Jean Baptiste Tavernier, from the temple of Rama and Sita in Burmah. One of the episodes shown at the Press view was devoted to the incidents attending this theft. A love interest is introduced into the story, an Indian maiden named Bibi being the heroine of it. She falls in love with the fearless Frenchman, and becomes involved in the results of the daring robbery. A sensational incident is the flight of the couple from the desecrated temple. Tavernier is attacked by a tiger, which has been let loose, but, after a terrific struggle, he succeeds in killing the animal, and conveys Bibi to his lodgings. In his absence, however, agents of the high priest seize Bibi, and convey her to a chamber, where torture by hot irons is applied in an attempt to compel her to disclose the whereabouts of the diamond. The leading characters have excellent representatives in George Chesebro, Boris Karloff, a Russian film player, and Grace Darmond, an American star. The film will be distributed in the United Kingdom by Messrs. Kilner's Exclusive Films, Ltd.

"THE TEXAN."

LOVE AND DANGER IN THE WEST.

Production .....William Fox
Type .....Comedy-Drama
Star .....Tom Mix
Length .....Five Reels

Breezy of atmosphere, and likeable from start to finish, "The Texan" is a capital vehicle for that star stunt performer, Tom Mix. There are innumerable thrills, a particularly clever one being the dislodging of a hut full of men and its subsequent fall from a great height to the ground below. Especially noticeable are the delightfully humorous sub-titles and the general air of merriment pervading the entire film. The story tells of the love of a cowboy for a city girl, and his endeavour to win her from an old admirer. But an out-of-door life is decidedly beneficial to the city youth, and he proves his worth in danger's hour. The cowboy, realising in which direction the wind blows, decides to remain a bachelor, and hiding his disappointment, bids his two new friends good-bye. There are some well-presented Western sport scenes, and the photography is first class.

* * *

"RUTH OF THE ROCKIES."

BROADWAY WAITRESS BECOMES DETECTIVE'S PARTNER.

Production .....Pathé
Type .....Serial
Star .....Ruth Roland
Length .....15 Two-Reel Episodes

All the hair-raising stunts and "nick of time" rescues associated with the serial film are to be found in Pathé's latest acquisition, "Ruth of the Rockies." The film is particularly lucky in the possession of Ruth Roland as its charming star, for this attractive young artist is an athlete to her finger-tips, and apparently totally ignorant of the meaning of the word "fear." The story is a complicated one, for there are any number of crooks, and their respective grievances were not fully explained in the four episodes trade shown. The photography is very clear and action ceaseless.

[*See our Film Markings.*]

* * *

"THE LOVES OF LETTY."

GIRL FINDS HAPPINESS WITH THE MAN WHO HAS WAITED.

Production .....Goldwyn
Type .....Drama
Star .....Pauline Fredericks
Length .....Five Reels

"The Loves of Letty" is an excellent drama, which will delight Pauline Frederick's numerous admirers. Her portrayal of the luxury-loving typist is most convincing, and the girl's struggle to resist temptation is powerfully depicted. The cast, a particularly strong one, contains that capable young actor, John Bowers, who does particularly well in a small rôle. There is plenty of humour to be found in the picturisation of a lifelike boarding-house, which the heroine calls "home." An especially fine character-study is the vulgar "bucket shop" boss, who becomes Letty's fiancé for one evening only, his total disregard of ordinary table manners and general behaviour sending the girl flying to the flat of her aristocrat friend. At the moment when she is on the verge of consenting to go away with him, news comes that the man's sister has left her husband and gone with the man she loves. Her brother's outburst is terse and to the point. Letty's eyes are opened, and realising what her position in the eyes of the world would be should she take the considered step, she returns home. Later, Letty finds happiness in the country home of the man who had "waited."

[*See our Film Markings.*]

* * *

"SONS OF NOBODY."

FINE SPECTACULAR FILM.

Production .... Regent Film Co., Ltd.
Star ..... Leda Gys
Type ..... Drama
Length ..... Six Parts

"Sons of Nobody" is a production notable for its spectacle. The story is the old one of the love of a wealthy young man for the beautiful daughter of one of his mother's employees, an overseer in the marble quarries belonging to her. By the aid of spurious letters and the interception of genuine ones, the worldly-minded mother succeeds in parting the two young people, but not before the unfortunate young woman in the case becomes a mother. The man eventually marries another; his child is kidnapped by his hard-hearted parent; and it is not until some years have elapsed that the identity of the poor waif is discovered by the author of his being. Soon after this the lad is killed in an explosion, the final scene of this sombre play being the funeral procession, with the distracted mother showering blossoms upon the coffin from a window. The spectacular scenes are remarkably well managed, it being claimed that in one instance as many as a thousand performers take part. The acting was good, but, according to British ideas, suffered from over-gesticulation on the part of many of the artists.

[*See our Film Markings.*]

* * *

"THE ROOKIE'S RETURN."

CLAUSE IN A WILL CAUSES SOME AMUSING COMPLICATIONS.

Production ..... Paramount
Star ..... Douglas MacLean
Type ..... Comedy
Length ..... Four Reels
Distributors ..... Famous-Lasky

Douglas MacLean in this picture has a part that suits him admirably. He enacts the character of James Lee, who, returning to America after the war, finds himself heir to an aunt who has just died. One of the provisions in the will is that should he discharge any of the four servants he must pay him or her the sum of 5,000 dollars. Their efforts to effect their discharge, and James' determination to defeat them, are incidents in a very amusing and enjoyable story, which will be cordially received when shown to the public. Donald MacLean acts throughout in a light-hearted and joyous fashion, and is admirably supported by Miss Doris May, who plays opposite to him. Lighting and photography are of a high standard of excellence.

ROUND ABOUT FILMLAND.

Successful Screen Comedy—French Star in British Film—Battle of Jutland on the Film.

"The Lunatic at Large."

"The Lunatic at Large," the Hepworth-Edwards' screen comedy, adapted by George Dewhurst from the famous farce by J. Storer Clouston, and produced by Henry Edwards (the interpreter of "The Lunatic"), met with great success on its trade showing on March 2. This excellent piece of film fun will be released for public exhibition on June 27.

A British Scenario Writer.

Benedict James, who will be remembered as the author of the successful stage play, "The Little Brother," is one of the best-known scenario writers in England. Although he has written scripts for the majority of the well-known British companies, his work has been confined to writing continuities exclusively for the Boadwest Company during the past 18 months. Among the scripts which he has written for the Broadwest Company are:—"A Gamble for Love," "Snow in the Desert," "Under Suspicion," "A Son of David," "Her Son," "The Case of Lady Camber," "Kissing Cup's Race," "The Loudwater Mystery," and "In Full Cry." "Her Penalty" was an original story, for which Mr. James not only wrote the scenario, but was the writer of the plot as well.

"The Love Trap."

M. Violet, the producer of "The Love Trap," has provided a number of exceptionally beautiful "exteriors," making considerably play with classic architecture and statuary. It may be recalled that M. Violet produced "Li-Hang the Cruel," an excellent example of artistic settings. The trade show of "The Love Trap" will be given at the West-End Cinema on Friday, March 18, at 11 o'clock.

The Gaumont Graphic.

Last Thursday's issue of the Gaumont Graphic had come excellent and exclusive pictures of the two big Rugby matches—the International, France v Wales at Cardiff, and the Army v. Navy at Twickenham. His Majesty the King and Lord Beatty were present at the latter.

The Hepworth Magazine.

Lady Astor, M.P., Henry Arthur Jones, A. St. John Adcock, Huntly Carter, and Alexander Bakshy are among the contributors to the March number of the Hepworth Magazine, which will be published on the 15th of the month. This house organ, which is edited by Cecil Palmer, aims to provide all picture-lovers with the latest Hepworth news, and the views and criticisms of well-known writers in every sphere of life.

Mercanton Visiting London.

Louis Mercanton, the famous French film producer, is coming to London on March 16, and will thus be able to attend the private exhibition of his film, "Miarka, the Child of the Bear," which Jury's are showing at the London Pavilion the following day. Louis Mercanton has had a distinguished theatrical career. He was at one time manager for Mme. Sarah Bernhardt, who is now one of his shareholders in the Societe des Films Mercanton, and afterwards for the late Mme. Gaby Deslys. He has been responsible for the successful screen début of Gaby Deslys, Rejane, Jean Richepin, Ivor Novello, and Phyllis Neilson Terry.

French Star in British Film.

Fabienno Fabreges, who is playing the part of Angela in the new Broadwest film, "The Penniless Millionaire," was born in Paris in 1896. It was her ambition to become a tragedienne, and at the age of 15 she made her stage début at the Vaudeville Theatre, Paris. A few years later she went to Russia, where she played leading parts at the Imperial Theatre, Petrograd, and in opera by Bataille, Wolff, and Bernstein. Four years ago she returned to France, and she was made an offer, which she accepted, to appear in films. From the French studios she went to Italy, where she played star parts in Gladiator films, and later formed her own company. Her part of Angela in the Broadwest film, "The Penniless Millionaire," is her first performance in a British production, and although the language presented some difficulty to her at first, Mdlle. Fabreges is quickly mastering English.

The Battle of Jutland.

An ambitious attempt is being made to tell the true story of the Battle of Jutland through the medium of the film. The picture, which is being issued by Ideal Films, Ltd., will make the whole battle, about which so much controversy has raged, clear to the masses, and will set at rest any lingering doubts there may be as to the conclusiveness of the British victory. The story is being told by Major-General Sir George Aston, K.C.B., late of the Royal Marine Artillery, Lecturer on Naval and Military Affairs at the University of London, who has spent close on two years in the investigation and collating of materials, not only from the British, but from German sources. He is describing the battle with information derived also from the secret signal logs and official reports. He will be able to show the movements of the British ships from British track charts and signals, and those of the German fleet from similar German information.

Britain's Largest Cinema.

On Saturday the Mayor of East Ham is to take part in the opening ceremonies of what is said to be the largest cinema in Great Britain. This new picture palace is situated in the High-street, East Ham, and has a seating capacity of 4,000, besides standing room for a further 1,000.

The building is fitted up in a most sumptuous style, and, in addition to a fine organ, an orchestra of over a score of musicians has been engaged. The appointments include a billiard-saloon (twelve tables), café and lounge, and American soda fountain.

GUY NEWALL

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IVY DUKE

PHOTO-PLAYS OF . . . . . DISTINCTION.

MESSRS. GEORGE CLARK PRODUCTIONS, LTD. have pleasure in announcing that their next Picture-Play "The Persistent Lovers," from the novel by A. Hamilton Gibbs, has been completed, and "The Bigamist," from the novel by F. E. Mills Young is well on the road to completion, and the two will be shown to the Trade together. Nothing has been spared to make these pictures rank with the best. Those who have seen "The Garden of Resurrection" and "The Lure of Crooning Water" are well aware of the subtle atmosphere of "quality" which attaches to George Clark Productions, and it is the aim of the Company not only to retain this but to progress continually until the very highest standard which is possible in film production has been achieved.

SCENES FROM "THE PERSISTENT LOVERS."

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BRITISH FILMS AND THEIR MUSICAL SETTING.

HOW TO FIT A PICTURE PLAY.

By ARTHUR ROBY.

No musical director will deny that he must gain inspiration from a well-written drama produced in England. It was made in his own country, where he is familiar with the customs and ways of the people, and this must help him in his selection of suitable music. To do justice to a picture he must feel every situation, although the results may differ according to individual temperament. Were you to see a film run through twice, fitted by different men, you would find the music of one far more passionate than the other. Both might be excellent fitters, but they have not the same soul. The pathetic scenes would be accompanied by numbers far more intense than the other, while the dramatic situations would be full of fire. A well-fitted film not only does credit to the musical director, but adds greatly to the interest.

It is essential that a picture should have a proper musical accompaniment, otherwise the film will suffer. There is not the slightest doubt but that the music can make or mar it. Often, on a Monday or Thursday, you can sit and see a film through, accompanied by music, much of which is most unsuitable, while in places the accompaniment is ludicrous in the extreme.

The Reason.

Either the musical director has been unable to see and fit the film, or there are no musical suggestions issued. It should be made part of the contract, when booking a picture, that musical suggestions precede it, so that the musical director has a chance to fit and give a good show at the first house. So much depends on a first good show, and that is why I cannot understand proprietors putting up with it. They see the trade show and hear it accompanied in the best possible way, and when it is presented at their own hall there is perhaps a feeling of disappointment. At the private view every situation was accompanied perfectly. The essential effects were introduced, and they ask their musical director why the music is unsuitable and the effects omitted. The village clock, the hands of which are pointing to the mystic hour of twelve, is shown in a "close up," but there is silence in the orchestra; the drummer has had no instructions, so the tubular bells do not speak.

Effects.

Are they necessary? Most certainly, when the producer emphasises them. He has taken the trouble to introduce the village clock, in a "close up," because at the hour of twelve great deeds are enacted. This point is to be forcibly impressed on the minds of the audience, and he feels sure that no musical director would omit to put in the necessary sounds. If by introducing an effect it is going to drive home a point of the story, certainly put them in. The duty of a musical director is to do all in his power to help the film in every respect. He should accompany the picture as a band does a vocalist. The singer is the centre of attraction, not the orchestra; and in playing to pictures I am afraid many musical directors forget the fact that the film stands first. They play at and not to them.

Too Many Changes.

Every cinema musical director would, of course, prefer to see their film, and fit it in their own way, because there are no hard and fast rules concerning them. Some men introduce changes with every situation, while others continue one number through several scenes. I admit that to-day far too many are made. We find from thirty to forty numbers in a drama of five reels. A friend of mine, a well-known musical director, says it has become a craze to introduce as many pieces as possible. In one set of musical suggestions he had, he found, forty-seven numbers named for a five-part drama, but on seeing the film he came to the conclusion that seven long selections were all that were required.

Costly Synopses.

I wish makers and agents would only grasp the fact that the musical suggestion sheet is as necessary as the synopsis. I have before me at the moment several of the latter. They are printed on extra fine glazed paper, special photo blocks have been made to illustrate the story, and, in short, it is a wonderful and costly business. These are produced and distributed at the trade shows for the benefit of prospective exhibitors. Many firms do not trouble about the musical suggestions. They say they are an unnecessary expense. This state of things must be altered, for patrons of the cinema grow weary of musical burlesque. The musical director is blamed for slips he cannot avert, and he finds his position a very trying one. How much easier it would be if every film made was also fitted by a musical expert.

Musical Suggestions.

A musical director, if unable to see his film, should read carefully through the story, for this will give him the atmosphere, and he will then find the musical suggestions most useful. Each change cue will bring before his mind the situation he has read about, and the result of his efforts will be good. As I stated above, the synopsis is useless without the musical suggestions, but with both excellent results can be obtained.

The great advantage of the suggestions which we give weekly is that they are printed five days before release date. This gives a musical director, especially in the provinces, plenty of time to look out his numbers before the film arrives. Some day all films will be fitted and the music supplied by the makers; but until then we must plod on, and do our best for the cinema and its patrons.

Special Catering.

Every week a great amount of music is used in the cinema to accompany the films, and a musical director will tell you that he uses at least 200 numbers in six or seven days. This fact accounts for publishers catering for this class of music. There are several firms who study every phase of the industry, and they have numbers to suit every situation that may be presented upon the screen. They are in touch with composers who are themselves cinema musical directors, and therefore know exactly the style of music required. They have their stock at the finger tips, and a musical director has only to describe the situation and the most suitable number is produced forthwith. De Wolf, of Wardour-street, and Maurice Piena, of High-street, Oxford-street, are two firms who make a speciality of cinema music, and their names have become known to every cinema musical director all over the country. They are to be congratulated on the wonderful stock of suitable music to be found at their establishments.

Keith Prowse Movie Music.

Keith Prowse Movie Music, composed by Henry Geehl, Thomas J. Hewitt, and Walter R. Collins, in two parts, with ten numbers in each book, contains suitable numbers for Oriental, Indian, Chinese, Spanish, Scotch, Irish, comedy, descriptive, and ballet, love, and many other scenes, arranged for small or full orchestra (violin, obligato and harmonium).

Mr. Henry Geehl has edited and orchestrated these books, and is so well known that we need not dwell on the fine orchestration. His intimate knowledge of the possibilities of full and small orchestras as an arranger at once arrests the musician's interest. The exquisite workmanship in the passages and the phrasing all tend to lift the arrangement into a class of its own, and musicians will be amply repaid by the study of these pieces.

A great feature of these books is the modern loose leaf system, whereby each number is complete in itself, whilst the instrumentation is so arranged that the pieces sound complete and full with the smallest possible combination of instruments, and the key relationship of each piece is so carefully planned out that the whole book can be performed without a break. In addition to the most full and complete "Cueing" of each part, every section or musical sentence is lettered, so that any part of the music can be fitted to the length of the incident depicted.

Original Numbers for the Cinema.

Messrs. West, Ltd., have just published some excellent fox-trots, and "Shaccabac," by Jack Derrick, and "Miska," by Geoffrey Clayton, should become great favourites. These two numbers will also find their way into the cinema, as a musical director finds some difficulty in obtaining Oriental numbers of this class. They are original and quaint, and will prove most useful in Pictureland. "Siesta," by Claude Yearsley, is a dainty melody, and this piece the cinema musical director will find useful as a slow flowing romance. "Three O'Clock in the Morning," by Julien Robledo, is a valse lente with a good flowing melody; "Golden Butterfly," by Maurice Vvain, is a fox-trot which has become a great favourite on the Continent, and undoubtedly it will enjoy the same popularity over here.

Progressive Music Publishing Company.

The youngest music publishing company in Great Britain, the London and Continental Music Publishing Co., is rapidly forging ahead. They have just secured the sole rights for Great Britain and the colonies of thirty-seven numbers by that famous composer, Francis Popy, in addition to the agency for the Cranz Edition (Odeon and Salon Orchestra), the Universal Edition, and over forty-five large French publishing houses. The London and Continental Music Publishing Co., Ltd., represent at present more than 300,000 works by nearly all the famous composers of the past and the present. Branches have been established in Edinburgh, Glasgow, Leeds, Birmingham, Bristol, Cardiff, Manchester, and Portsmouth.

The firm have a large warehouse in South London, which is practically stocked up to the ceiling with goods their present premises in Charing Cross-road, W.C., and their new premises, which will shortly be opened, in Nos. 40 and 41, Great Marlborough-street, W.1, are unable to hold.

The rapid progress of this company is a striking example of what energy and perseverance will achieve in spite of "slumps."

CONCERT PARTIES AT CINEMAS.

AN UNRIVALLED COMBINATION.

Cinemas to the right of us. Cinemas to the left of us. Cinemas in front of us. Everywhere cinemas. Every city, town, and village has its cinemas in numerical ratio to the population. Even the hamlet which can boast no pretentious picture palace is often visited by a travelling screen. The "movies" are part and parcel of our everyday life. Such is their importance that they appear to have become a necessity to our national existence. In far less than a lifetime the cinema industry has grown to proportions almost incalculable, and provides employment for legions of men and women so extensive as to be almost beyond comprehension.

Most of us can well remember the early days of the living pictures, the biograph, and other graphs. The improvement in the show as an entertainment, the perfection of the illustrations, the up-to-dateness of the topical budget, the magnificence of the palatial buildings, and the magnitude of the whole enterprise leave us gasping with astonishment when we reflect on the shortness of the period within which all this has happened.

Although the plan has not been adopted to any great extent in London or in many of our large cities, yet in a large number of provincial towns we find cinema managers exploiting variety turns and concert parties as an additional entertainment to the programme of pictures. A vast number of artists unable to secure engagements at the ordinary or established music-hall, find employment all the year round at the cinemas. We find concert parties similarly engaged, although probably in a lesser degree up to the present.

At some cinemas the concert party is an established attraction, occasionally during the winter months only, but on the other hand sometimes all the year round. At Stoll's Hippodrome, Bedminster, for instance, we find concert parties strongly in evidence throughout the year. Here, as at a good many more picture theatres, a concert party show is a strong attraction, and is regarded by the patrons of the establishment as a necessary part of the programme.

The Cinema's Opportunity.

Why is the concert party entertainment not more generally exploited at the cinema? *That is exactly what "The Era" is trying to find out.* The combination of concert parties and pictures is no new idea. We remember many years ago, in the very earliest days of the pictures, Messrs. Jamieson and Sons, of Dublin, presented a concert party in addition.

The lack of adequate stage accommodation and the structural requirements of the local authority are the chief reasons undoubtedly which prohibit the cinema manager from exploiting the concert party show as an attraction. Many of our modern cinemas are almost devoid of any stage or platform whatever. The fullest extent of the building is given up to the seating, and the screen is often on the very back wall. There are, however, a vast number of picture theatres where there are ample stage accommodation, scenery, dressing-rooms, and other things which, although not always absolutely necessary, are valuable adjuncts to the advantageous presentation of a high-class concert party performance.

A Welcome Relief.

As a matter of fact, in its relations as a feature of the picture show, that of the concert party is still in its infancy, and "The Era" will do good service in bringing the concert party to the notice of the cinema manager. It is in our opinion the identical class of entertainment which should appeal to the patron of the pictures. It provides not only a strong attraction, but to many a welcome relief after gazing at the screen for an hour or so. The concert party can supply half an hour or one hour or longer of healthy, pleasing and enjoyable entertainment. It could take its place in the programme with the films once, twice, or three times per day or night, and it could give at least two or three entire changes of performance during a week's engagement. There is a large variety of concert parties to select from, providing an ever-changing style of entertainment. An elaborate stage is far from necessary, and the party supplies its own draperies or scenery. All it wants really is a platform sufficiently large for seven artists and a piano, and the rest is easy. All the lighting effects can be provided from the box, with the addition of footlights where convenient.

Again, the concert party show is suitable to almost any class of audience. We find this proved by the fact that concert parties have for many years been established strongly at such widely different places as Leamington and Pembroke Dock, Folkestone, and Rusholme, &c., where the class and distinction of the audience varies considerably.

Help in Choosing Parties.

In short, the entertainment is one that should prove a distinct attraction for any cinema manager desirous of presenting a little extra variation for his patrons.

"The Era" has made a special study of concert parties, and has at its disposal the services of one of the best-known producers of this class of entertainment, a gentleman of the widest experience and an acknowledged expert in the business.

A certain amount of care must be exercised in the selection of a company naturally for a cinema, and "The Era," while not, of course, placing itself in the position of an agency, offers the benefit of its concert party expert's advice to any cinema management desirous of presenting this class of entertainment. No charge of any description will be made. The services of "The Era" and of its concert party expert are entirely at the service of the cinema manager free. We desire to bring before the notice of the cinema managers the advantages of the concert party entertainment as an attraction, and if they like to make use of our offer of assistance in engaging the best parties for the purpose, we shall be only too pleased to do the utmost in our power.

Cinema managers have only to drop a line to "The Era," and we will supply them with all the particulars they require, together with the names of the companies most suitable for their purpose, and upon which they can place the utmost reliance.

As an adjunct to the pictures, the concert party can, when properly selected, be depended upon as elevating, amusing, and attractive entertainment.

[For particulars of the concert artist world, proprietors and managers are referred to pages 10 and 11, which are devoted to musical notes and news.]

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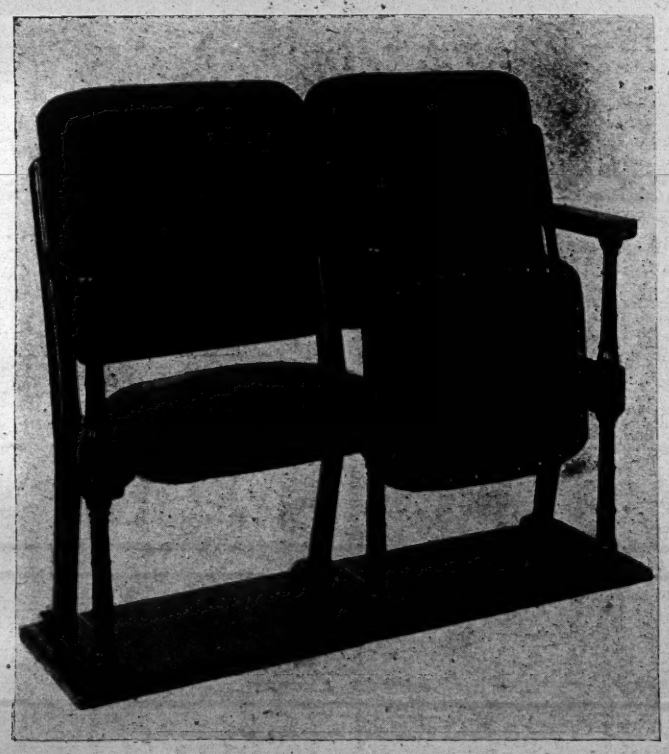
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MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music most suitable for the following films:—

"IF I WERE KING."

Fox Film.
Released March 14.

Change Cues.	Style.	Nature of Number.
PART I.		
The Duke of Burgundy's camp	Romance..	Hvy Ser. Dram, Mel.
†Elegie	(Gomes)	
In the lower quarters of Paris	Selection..	Lit. Intermezzo style
†The Butterfly	(Jessel)	
Do you refuse a King's love	Romance..	Dram. Ex. Mel.
†Meistersinger	(Wagner)	
Villon, strange blend of rogue	Romance.	Flo. Dram. Mel.
†Souvenirs D'Antan	(Ackermans)	
This man wants a message	Romance..	Myst. Dram. Mel.
†Morte du Poete	(Zerco)	
Drink, my friends ..	Romance..	Bri. Mel.
†Louise	tte (Velt)	
The King of Cockle Shells	Mysterioso	Agit. wk. up
†Morte du Poete	(Zerco)	Allegro)
When Catherine kneels at altar	Sacred ..	Slo. Ser. Mel.
†Brise de Mer	(Leoncavallo)	
PART II.		
Put that plate back ..	Romance..	Dram. Ex. Mel. wk. up
†Uyra Czardas		
While the traitor ..	Prelude ..	Ser. Dram. Mel.
†Prelude R	achmaninoff	
When Villon drops note	Romance..	Ser. Flo. Sli. Dram. Mel.
†Ave Maria	(Schubert)	
You bid fair to be more	Agitato ..	Short Dram. Hurry
†Itallienne O	verture (Zerco)	
What does this mean	Romance..	Ser. Dram. Mel.
†Minnesold Su	ite No. 2 (Fresco)	
Louis, prey to superstition	Selection..	Hvy Dram. Ex.
†Wagner Selection		
While Catherine, harassed by	Romance..	Ser. Dram, Ex. Mel.
Continue selection		
PART III.		
*When Inn seen ..	Intermezzo	Bri. Flor. work up
†Reminiscence (Lubbe)		
*When girl close to Villon	Intermezzo	Bri. Flor.,
†Sylvia (Siede)		
Drink damnation to the King	Selection..	Stately, Bri. Ex.
†Bartered Bride	Selection (Smetana)	
*When Villon starts reciting	Old March	Stately
†Walk Over (Strauwen)		
*When recitation ends	Intermezzo	Short Bri.
†Femina (Fresco		
*When man calls Villon	Mysterioso	Sli. Comedy
†Valse Fantaisie (Glinka)		
*When crowd dance ..	Intermezzo	Bri. 2/4
†Malomba (Jessel)		
PART IV.		
And you, one of these low	Romance..	Ser. Dram. Love Mel.
†Elegie Russe (Ego)		
*When couple hear men plotting	Overture ..	Dram. Ex. Myst, Agit,
†Jeppo le Musicien (Zerco)		(Allegro)
*When Villon by d'Ausigne	Overture ..	Dram. Figh. Agit.
†Jeppo le Musicien (Zerco) (beginning)		
*When d'Ausigne down	Romance..	Dram. Ex. Mel.
†Berceuse (Translateur)		
An hour later the body	Overture ..	Short Hvy. Dram.
†Italienne (Zerco) (beginning)		
*When fight on ..	Overture ..	Alleg. Agit. for figh.
†Italienne I	Zerco) (Allegro)	
*When Villon thrown into dungeon	Romance..	Hvy. Dram. Mel.
†Legende St.	Elizabeth (Liszt)	
PART V.		
When the sun filters	Romance..	Lit. Bri. Mel.
†Romance	(Berheimer)	
No Sire, they are for the	Romance..	Ser. Flo. Mel.
†Reverie	(Vieuxtemps)	
*When courtier by Villon	Romance..	Lit. Ser. Mel.
†Roswunder (Jessel)		
*When Catherine by Villon	Romance..	Ser. Dram. Mel.
†Intermezzo Ti	efland (D'Albert)	
Save France	Selection..	Ser. Dram. Mel. Sli. Hvy.
†Lohengrin Fantaisie (Wagner)		
PART VI.		
*When girl by Villon..	Romance..	Ser. Flo. Mel.
†Jours D'Autrefois (Gomes)		
I could not very well make	Romance..	Dram. Ex. Slo. Mel.
†Tannhauser (Wagner)		
Continue until end of part 6		
And at the Burgundians	Selection..	Dram Ser. Milit'ry Mel.
Tell your master ..	Romance..	Hvy, Dram, Mel.
*When news of the defiance	,, ..	Ser. Agit. Mel.
The evening of the sixth day	Mysterioso	Hvy. Ex.
*When Catherine in garden	Romance..	Slo. Ex. Ser. Mel.
PART VII.		
*When Catherine leaves Villon	Selection..	Old dance, Lit. 4/4
†Ladybird (Krome)		

Change Cues.	Style.	Nature of Number.
That ring will gain you	Romance..	Ex. Dram. Mel.
†Invocation (Zerco)		
It is all arranged ..	Overture ..	Dram. Myst. Alleg. Agit.
†Victor Hugo (Zerco)		
Stop crying	Overture ..	Hvy. Tragic, Mel.
†Victor Hugo (Zerco)		
*When Villon throws back cloak	Overture ..	Hvy. Dram. Agit.
†Victor Hugo (Zerco)		
*When man dead ..	Romance..	Slo. Dram. Mel.
†No. 1 Deux Melodies (Rubinstein)		
*When King by Villon	Romance..	Dram. Mel.
†Derniere Chanson	(Smetsky)	(Agitato)
PART VIII.		
*When Catherine by Villon	Romance..	Ser. Dram. Mel.
†Derniere Chanson	Smetsky)	(beginning)
*When Villon enters courtyard	March ..	Old stately, Military
†Liberty Song (Dacette)		
All through the night	Romance..	Hvy. Dram. Mel.
†Titus (Mozart)		
The message that dawn brings	Overture ..	Alleg. Agit.
†Titus (Mozart) (Allegro)		
Louis of France, we bring	Selection..	Stately, Military Mel.
†Dramatique (Zerco)		
That I happen to be..	Overture ..	Hvy. Dram. Slo. wk. up
†Dramatique (Zerco)		
*When crowd enter gates	Overture ..	Very Hvy. Alleg. Agit
†Dramatique (Zerco) (Allegro)		
My people	Selection..	Hvy. Dram. Ex. Mel
†Tannhauser Selection (Wagner)		
Where are the woes ..	Romance..	Ser. Flo. Love Mel,
†Barcarolle D'Amour (Alletter)		

* Action. Rest titles.
† Published by De Wolfe, 157, Wardour Street, W.

"THE THIRD KISS."

Five Reels.
Paramount-Artcraft Film.
Released March 17.

Change Cues.	Style.	Nature of Number.
Opening	Romance..	Bri. Flo. Mel.
*When close up of old woman	,, ..	Sli. Dram. Agit. Mel.
*When Rupert and boys seen	,, ..	Slo. Path. Mel.
While in a very different	,, ..	Lit. Flo. Mel.
Aw chee! D'ye tink..	Intermezzo	Bri. Dnty.
Maybe we can persuade	Romance..	Slo. Flo. Mel.
*When old crazy woman seen	,, ..	Sli. Dram. Ex. Mel.
May I have a few words	,, ..	Mod. 2/4 Flor. Lng.
A week later	Valse ..	Bri. Flor.
*When boy seen in bed	Romance..	Slo. Sli. Dram. Mel.
Rupert, have you gone	,, ..	Alleg. Mod. Flo. Mel.
*When Rupert leaves Oliver	,, ..	Sli. Ex. Dram. Mel.
The "Official Honeymoon"	Intermezzo	Duty. Lit. Flor.
A week later	Romance..	Slo. Flo. Mel.
So, a night or two ..	,, ..	Slo. Flo. Lng. Mel.
In his room that night	,, ..	Slo. Flo. Mel.
Never dare to touch me	,, ..	Slo. Flo. Mel.
So Cloyne and his wife	Intermezzo	Bri. Flor. Mod.
*When Rupert embraces Missy	,, ..	Slo. Flo., Flo. Mel.
*When old woman seen	Romance..	Sli. Dram. Ser. Flo. Mel.
Get along home with yer	,, ..	Ser. Flo. Mel.
Missy went away yesterday	,, ..	Ser. Flo. Mel.
*When old woman starts fire	Overture ..	Alleg. Agit.
*When Oliver comes out of burning	Romance..	Ser. Flo. Mel.
Didn't you know the night	,, ..	Ser. Flo. Mel.

* Action. Rest titles.

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Paramount-Artcraft Film.
Released March 14.

Change Cues.	Style.	Nature of Number.
Opening	March ..	Oriental Slo. Chinese
†Suite Oriental	No. 4 (Popy)	
And yet somewhere the sun	Romance..	Bri. Flor.
†Eveil du Printemps (Gregh)		
*When cut to main scene	March ..	Oriental Slo. Lng.
†Cortege Catalan (de Severac)		
Maybe you've got a girl	Romance..	Slo. Flo. Mel.
†Lion d'elle (Daras)		
That dislocation stunt always	Romance..	Sli. Dram. work up
†Oceanides (Ganay)		
The divvy	Selection..	Very Lng, Sld. wrk. up
†Pyrrhus (Daras)		
Automobile road map	Serenade	Slo. Flo.
†Serenade (Translateur)		
The Patriarch.. ..	Romance..	Sli. Hvy. Sld. Mel.
†Exil (Daras)		
The spare room at the	Rag song.	Bri. popular
†Neugreieger	Mond (sicde)	
The one bad spot ..	Romance..	Slo. Sli. Hvy.
†Extase (Daras)		
*When letter seen	Mysterioso	Lng. Dram,
†Le Foret Perfide	(Gabriel Marie)	
On the limited ..	Romance..	Lng. Ser. Flo. Mel.
†Epilogue (Gabriel Marie)		
The frog's work ..	Selection..	Crude, Myst Dram. Very Long
†Sakuntula (opening) (Goldmark)		
A real miracle ..	Romance..	Smpl. Flo. Mel.
†Gondoliera (Meyer Helmund)		
Mr. King believes to the	Romance..	Slo. Flo. Mel.
†Le Matin (Kulak)		
You are looking merry and	Song ..	Love subj.
†Plaisir d'amour (Popy)		
Fairhope had greatness	Romance..	Slo. Flo. Mel. Lng.
†Ma Poupee cherie (de Severac)		
Tinsted backs and ..	Valse lente	Flo. Mel.
†Valse Romantique (de Severac)		
Tom realised that his pals	Romance..	Slo. Flo. Mel.
†Pastorale (Bizet)		
Throughout the summer	Romance..	Path Flo. Mel.
†Valse Triste (Vecsey)		
We've struck an island sand	Romance..	Slo. Dram. work up
†Hate and Love (Samehtini)		
Almost unable to comprehend	Romance	Lullaby 6/8
†Hate and Love (6/8 movement) (Samehtini)		
I'm a wise guy ..	Romance..	Dram. Mel. wk. up Lng.
†Hate and Love (6/8 movement) (Samehtini)		
I want you, Rose ..	Romance..	Sli. Ex. work up
†Au Pays du Banat (Fehervarn)		
All right, go to heaven	Romance..	Dram. Mel. work up
†Priere d'amour (Chapelier)		
Take courage, Dick ..	Romance..	Mod. Flo. Mel.
†Laisser pleurer (Creus)		
He'll kill him	Romance..	Path. Flo. Mel
†Meditation (Daras)		
*When Rose enters room	Romance..	Slo. Path. Flo. Mel.
†Douce Reverie (Tschaikowsky)		
*When Rose and Tom in doorway	Romance..	Very Path. Mel.
†L'onde Tragique (Gabriel Marie)		
Oh, God, I want to see him	Romance..	Slo. Ser. Mel.
†Cansonetta (Valleni)		

* Action. Rest titles.
† Published by Maurice Piena, 55, High Street, New Oxford Street, W.C.2.

FORTHCOMING TRADE SHOWS.

LONDON.

Devil to Pay (Pathé), London Pavilion, 2.30, March 9.
Devil to Pay (Pathé), Own Theatre, 11, March 10.
No Good Guy (West. Imp.), Own Theatre, 2.45, March 10 and 11.
Li-Hang the Cruel (Gaumont), 11, March 11.

BELFAST.

Thy Soul Shall Bear Witness (General), Royal Cinema, 11, March 9.
What Shall It Profit a Man? (Pathé), Panoptican, 11.15, March 9.

BIRMINGHAM.

Riders of the Law (F.B.O.), Own Theatre, 11, March 9.
The Loves of Letty (Goldwyn), Futurist, 11, March 9.
It's a Great Life (Goldwyn), Scala, 11, March 10.
Loudwater Mystery (Walturdaw), Futurist, 11, March 10.
No Good Guy (West. Imp.), Own Theatre, 3, March 15.

BRISTOL.

Smiling All the Way (Gaumont), Queen's, 11.30, March 9.

CARDIFF.

Adventures of Sherlock Holmes (Stoll), Own Theatre, 11 and 3, March 9.
Adventures of Sherlock Holmes (Stoll), Own Theatre, 11 and 3, March 10.

GLASGOW.

Friend of the Mountains (Gaumont), Own Theatre, 11 and 3, March 9.
The Rookies Return (Famous-Lasky), Cinema House, 11, March 9.
Devil to Pay (Pathé), Own Theatre, 11 and 3, March 9.
Loves of Letty (Goldwyn), Cinema House, 11, March 10.
Cross Currents (West. Imp.), Salon, 11, March 10.
Devil to Pay (Pathé), Own Theatre, 11 and 3, March 10.
Li-Hang the Cruel (Gaumont), Own Theatre, 11 and 2.30, March 15.

LEEDS.

Loves of Letty (Goldwyn), Cinema Exchange, 10.30, March 9.
The Texan (Fox), Cinema Exchange, 11.40, March 10.
Shipwrecked Among the Cannibals (F.B.O.), Cinema Exchange, 3.30, March 10.
Nearly Married (Walturdaw), Cinema Exchange, 10.40, March 10.
Friend of the Mountains (Gaumont), Cinema Exchange, 11.40, March 15.

LIVERPOOL.

Civilisation's Child (West. Imp.), Cinema Exchange, 2.30, March 9.
Princess Jones (Vitagraph), Scala, 11.30, March 10.

MANCHESTER.

Little Miss Somebody (Jury), Cinema Exchange, 2.30, March 9.
Devil to Pay (Pathé), Own Theatre, 11 and 2.30, March 9.
Erratic Mrs. Delamere (L.I.F.T.), Cinema Exchange, 11, March 9.
Wing Tay (Fox), Deansgate, 11, March 10.
Devil to Pay (Pathé), Own Theatre, 11 and 2.30.
Civilisation's Child (West. Imp.), 2.30, March 11.

NEWCASTLE.

Marriage Bubble (West. Imp.), Own Theatre, 11 and 2, March 9.
It's a Great Life (Goldwyn), New Pavilion, 11, March 10.
The Scallywag (Butcher), Stoll P.T., 11.15, March 10.

NOTTINGHAM.

Conrad in Quest of His Youth (F.-Lasky), Long-row P.H., 11, March 9.
Devil to Pay (Pathé), Cinema Exchange, 11, March 9.
Loves of Letty (Goldwyn), Picture House, 11, March 10.
Friend of the Mountains (Gaumont), Scala, 11, March 15.

SHEFFIELD.

Desert Love (Fox), Electra Palace, 11, March 9.

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Not known	Honey Mooning ..	Goldwyn-DeCarter	Comedy	2000	8¼	D
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Not known	Ruth of The Rockies ..	Pathé-Serial	—	1500	8¼	B
Not known	Sons of Nobody	Regent-Italian	Drama	6000	9¼	A B
Not known	The Mistress of Shenstone..	Jury's-R. Cole	Melody-Drama	6000	9	B
Not known	Just Pals	Fox-Buch Jones	Drama	4000	9	B
Not known	Friend of The Mountain ..	Gaumont-French	Drama	5000	9	B
Not known	The Scally Wag	Butcher-Master Film	Drama	5000	9¼	D
Not known	The Inner Voice	Globe-Planet	Melody-Drama	6000	9¼	C B
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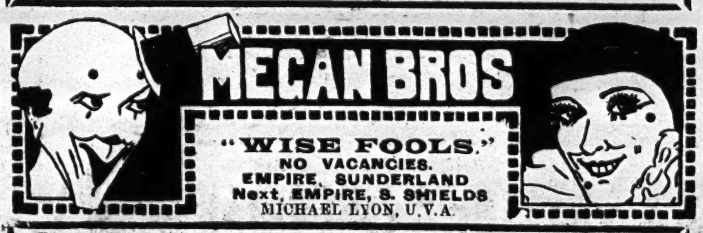
Starring in "Oh! Laugh."
The Jumper Fever was a terrible plague, and for one so young too! I told her that Golder's Green didn't like jumpers; and now it's only chilblains that bother her.



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Booked by Percy Reiss, N.V.A.

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In his latest successes, "IT'S UP TO YOU" and "SAVING HIS BACON."
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RUSSELL & DURBIN
The Greatest of all Dancing Acts. Introducing Ball Room & Sensational Dances, etc.
This Week, EMPIRE, YORK. Next, VACANT Through Obliging

BILLY RUTHERFORD
HARRY SLINGSBY'S Revue "OH! LAUGH."
This Week, QUEEN'S, LEEDS.
Next Week, GRAND, MANSFIELD
Shall have to change my picture next week, I'm thinking. Ike is spoiling my smile somewhat. Boxers will be worth their weight in gold on our world of trillions bill!

DORIS ASHTON
This Week,
PALACE, LEICESTER
As the song says:—
"There is no place like home." (No. 14)
It was wonderful last week, and with chestnuts too!
Still, it is early in the week yet, so may send a wire later!!
BRIXTON, 2747.

HAL WRIGHT
THE BURLESQUE COMEDIAN
HIPPO., WILLESDEN
Agent, GEO. BARCLAY.

"Who put the Bricks in Brixton?" By HERBERT RULE
SYD. WALKER
HIPPO., SOUTHEND
Representative—GEO. BARCLAY

WILL
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Composer of the "Dinner Time Rag," "Old Girls' Trot," and "Luana" Waltz, etc., etc.
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BRUCE DRYSDALE
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"FUN IN A MUSIC SHOP."
Solely Represented by JULIUS DAREWSKI, 122-124, Charing Cross Road

W. G. WATTS
COON DELINEATOR.
This week, CITY VARIETIES, LEEDS
Next, HIPPO., HAMILTON

CONNIE BROWNING
Title Role "Peter Piper," Princess Theatre, Glasgow.
Coms. NORRIS & CLAYTON, 18, Charing Cross Road, W.C.2.

HILDA NELSON
Presents "GEMS OF MELODY," featuring:
RITA NEVE, pianiste. PETER MUSCANT, 'cellist.
March 14, HIPPO., BRIGHTON. March 21, ALDERSHOT

SCOTT ARGYLL
With Words and Music.
This Week, HIPPO., ROTHERHITHE

SCOTT SANDERS
"ON THE ROAD TO ANYWHERE."
EMPIRE, DEWSBURY. Mar. 14, PAL., SOUTHPORT
(With Own Act).

BERGONZI
AND A VIOLIN.

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Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR MARCH 14, 1921.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
The Balalaika Orchestra, Gerda Gulda, Ching Wu, Will Evans, Beatie and Babs, Malcolm Scott, La Petite Nina, Squire Fairney and Jones, Manuel Vega, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
"Pretty Peggy."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Daimler and Eadie, Rich Hayes, Fred Russell, Van Dock, Wright and Hartley, Jack Kellino, Edna Maude, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
"The Circus Queen."

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Webb and Page, Stewart Norton, Jock McKay, Deguchi Troupe, Haley's Juveniles, W. E. Ritchie and Co., Phil and Phlora, Frank Maura, Bioscope.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Oswald Bemand, Frank Whitman, Wentworth Alston and Lake, Zellini, Les Tumilets, Sinclair's Diamonds, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Roy Dove, Chas. Grantley, Katrina, Julot and Piero, Nellie Maguire, Hengler Bros., Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Nan Foster, Claude Lester, Hanlon Bros., Gladys Simmonds, George Jackley, Nicol and Martin, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Company as booked.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Millie Jillson, Jack Lane, Austin Rudd, Femina Quartette, O'Brien and Lady, Two McKays, Bioscope.

PICTUREHOUSE, CHATHAM
FLORAL HALL, LEICESTER.

And in association with the above—
THE ALHAMBRA, LONDON, W.C.
"Robey en Casserole."

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment." The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration

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Calls for Monday, March 14, 1921.

LONDON PAVILION.
C. B. Cochran's Production,
"London, Paris and New York."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production,
"League of Notions."

METROPOLITAN.
Rehearsal at 12.15.
Gilday and Fox, Tatten Hall and Co. A. D. Robbins, Walton and Lester, Ferguson and Mack, Countess Rubadi, Sadie Morris, Dan Bros. and Sherry. Bioscope.

CHELSEA PALACE.
Rehearsal at 12.
Niblo and Doris, The Gleesome Singers. The Martinis, Violet Trevenyon, Solo. Ferguson and Mack, De Lilo Sisters. Fusco, Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Leonard Willoughby, Ltd., presents
"Fair and Warmer."

WALTHAMSTOW PALACE.
Rehearsal at 1.
Lew Lake to present revue, "Far East."

EUSTON.
Rehearsal at 12.
Gilbert Payne and Co. Du Calion. The Two Cures. Martelloni Sisters. Black and White. Maud Hughes. Lily Eyton. Bioscope.

SOUTH LONDON.
Rehearsal at 12.
Mazuz and Mazette. Stan. Kavanagh and Co Wardini. McLeod and Britton. Norman Carrol. George French. M. Anderson. Bioscope.

EAST HAM.
Rehearsal at 12.
The Hopkins Family. Les Brissons. Terry's Juveniles, Yelson Trio. Beauty. Woodward and Page. Ethel Castaldini. Jewell Mersson. Fred Keeton. Bioscope.

TOTTENHAM.
Rehearsal at 12.
The I.V.T.A., Ltd., to present
"The Lads of the Village."

EMPRESS, BRIXTON.
Rehearsal at 12.
Ko-Ten-Ichi Troupe. Ellis Drake and Co. Olive Fox and Clarkson Rose. Crasey, Hicks and Pass. Bi.he Housini & Co., Wilfred Burnand. Bioscope.

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

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The Great Lady Novelty Athletes.
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Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
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Great receptions everywhere.
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